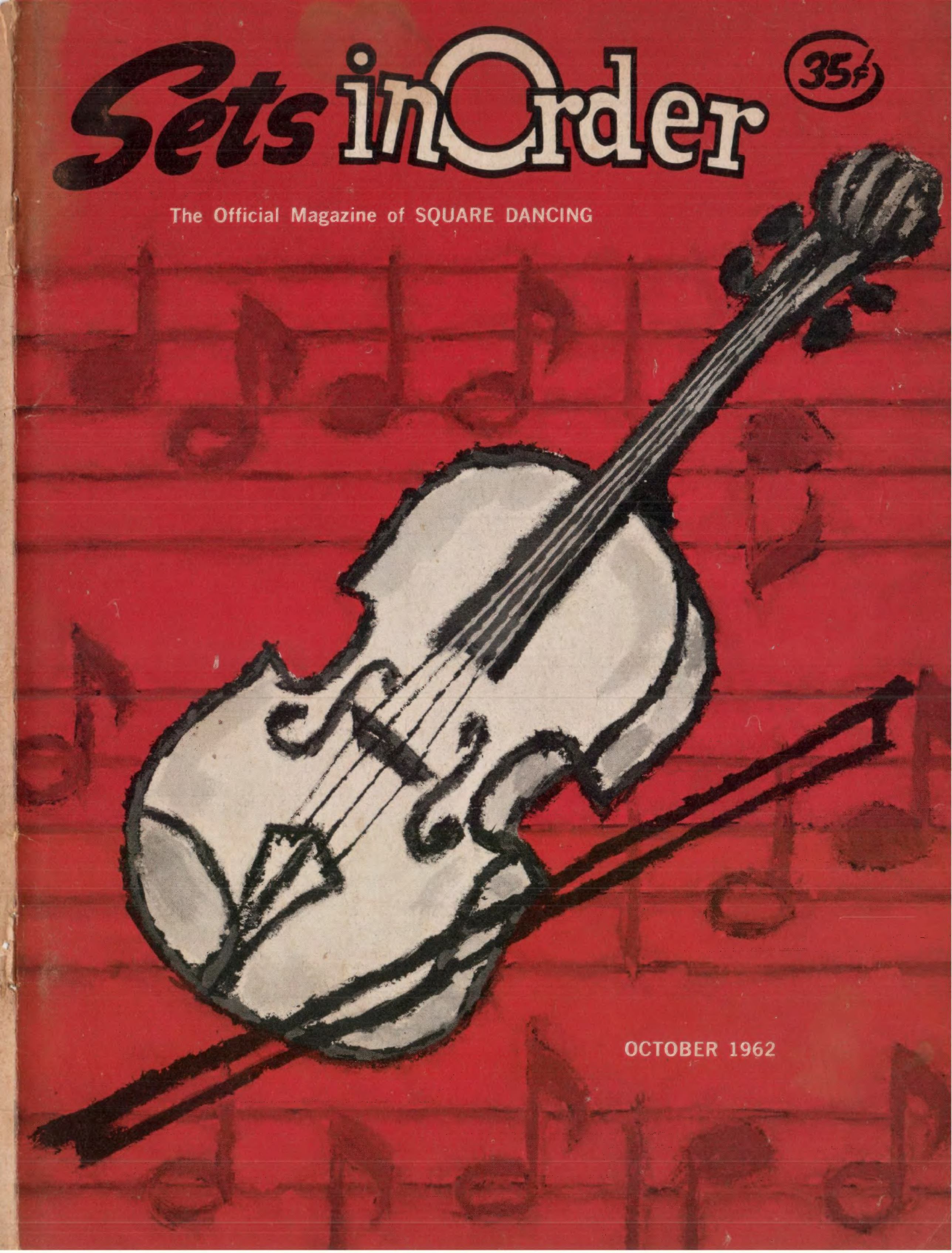
Sets in Order

35¢

The Official Magazine of SQUARE DANCING



OCTOBER 1962



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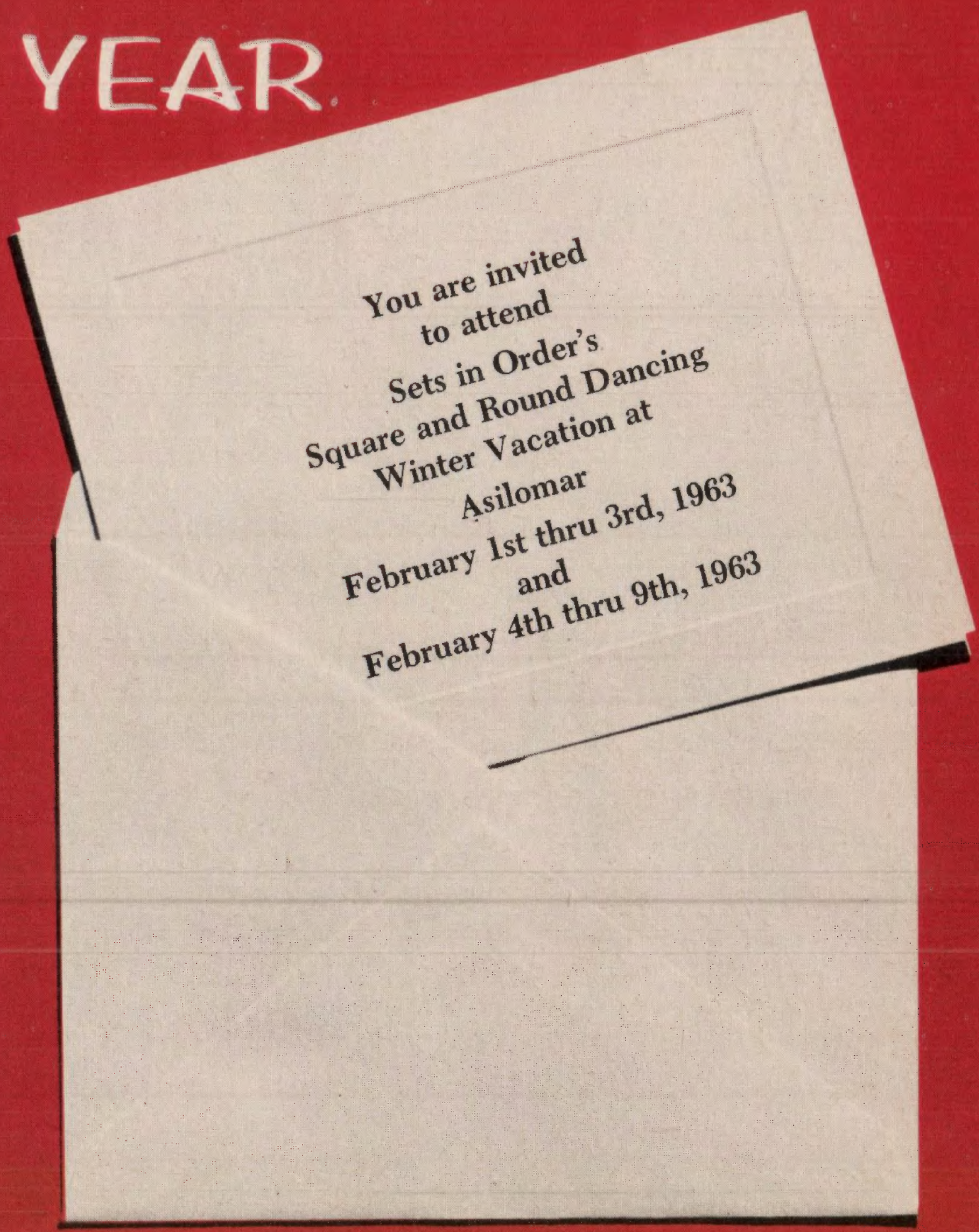
Sets in Order

462 N. Robertson Blvd.
Los Angeles 48, California



THE SQUARE DANCE PICTURE: This month Century 21, the great World's Fair in Seattle, Washington, comes to a close. Among the millions attending the Fair have been many square dancers from all parts of the world. Among them were exhibition and demonstration groups who delighted spectators with glimpses of this great American activity. Taking time out from their exhibitions to pose with the Space Needle in the background are these four youthful members of the Silver Spurs of Spokane, Washington. The group, directed by "Red" Henderson, drew rave notices just as they have done in their past performances held each summer throughout the country. The youthful dancers, are left to right, Jim Curtis, Beverly Fager, Eileen Garrett and Don Westerman.

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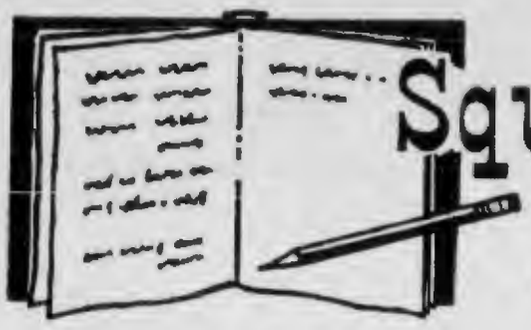
Bob Page — San Leandro, California
Earl Johnston — Vernon, Connecticut
Bob Osgood — Beverly Hills, California
Frank and Carolyn Hamilton — Pasadena, California

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Earl Johnston — Vernon, Connecticut
Johnny Le Clair — Riverton, Wyoming
Bob Osgood — Beverly Hills, California

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Square Dance Date Book

Oct. 6—2nd Ann. Chesapeake Festival
Natl. Guard Armory, Annapolis, Md.
Oct. 6—3rd Harvest Ball So. Nev. S/D Assn.
Rancho H. S. Little Theatre, Las Vegas, Nev.
Oct. 7—Cleveland Federation Square Round-Up
Fairgrounds, Berea, Ohio
Oct. 12-13—West Texas Square Dance Festival
Munic. Audit., Lubbock, Texas
Oct. 12-13—Riverton Hoedowners 10th Ann.
S/D Fest., Riverton, Wyo.
Oct. 13—Annual Fall S/D Festival
Fort Brandon Armory, Tuscaloosa, Ala.
Oct. 13—3rd Annual Fall Foliage Festival S/D
Natl. Guard Armory, Martinsville, Ind.
Oct. 13-14—First Annual Autumn Festival
Armory, Cadillac, Michigan
Oct. 14—Valley Twirlers' Annual Aebleskive
Dance, Amer. Legion Hall, Solvang, Calif.
Oct. 19-20—Arkansas Federation Festival
Armory, North Little Rock, Ark.
Oct. 19-21—Holiday for Square Dancers
Hillside Inn, Narrowsburg, N.Y.
Oct. 20—3rd Annual Dixie Jamboree
State Coliseum, Montgomery, Ala.
Oct. 20—Shirts and Skirts Fall S/D Festival
Manhattan, Kansas
Oct. 26-27—7th Richmond S/D and R/D Fest.
John Marshall Hotel, Richmond, Va.
Oct. 26-28—Hoosier Square Dance Festival
Roberts Munic. Stadium, Evansville, Ind.
Oct. 27—10th Ann. Square D Club Jamboree
Amer. Legion Club, Cross Lake, La.
Oct. 27-28—Third Annual Harvest Hoedown
Memorial Audit., Sacramento, Calif.
Oct. 28—Guest Caller Dance
Ranchland, Camp Hill, Pa.
Oct. 28—Chicagoland S/D Festival
McCormick Place, Chicago, Ill.
Nov. 2-4—12th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
Nov. 3—8th Ann. No. Dist. Ill. Callers' Assn.
Fest., YMCA, Aurora, Ill.
Nov. 10—2nd Ann. Rocket City Round Up
Huntsville, Ala.
Nov. 16—Guest Caller Dance
Larry Bell Audit., Marietta, Ga.
Nov. 23-24—Michigan State S/D Convention
Cobo Hall, Detroit, Mich.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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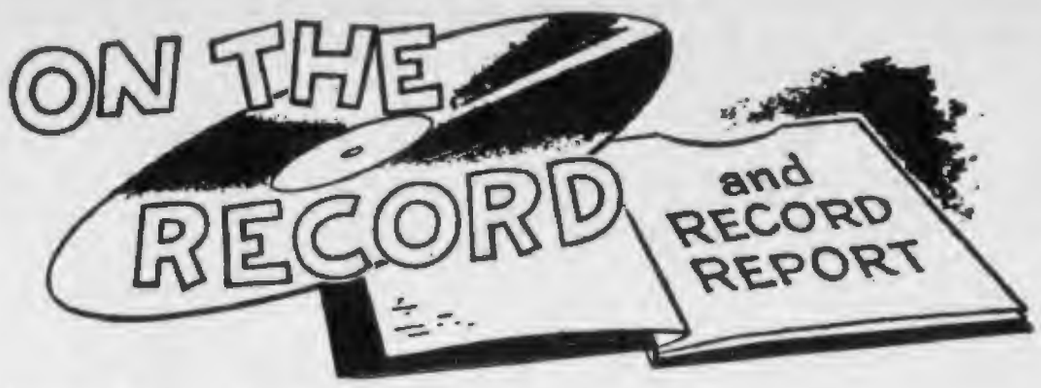
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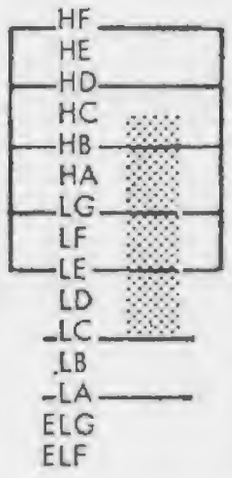


SINGING CALLS

BEST DRESSED BEGGAR — MacGregor 935
Key: E flat **Tempo:** 126 **Range:** High HC Low LC
Caller: Bill Ball
Music: Western 2/4 — Accordion, Piano, Guitar, Bass, Drums, Banjo
Synopsis: (Break) Allemande — do sa do — men star left — partner right — corner allemande — promenade. (Figure) Heads right and left thru — star thru — double pass thru — first left, second right — two ladies chain — pass thru — wheel and deal — double pass thru — first left, next right — star thru — corner swing — promenade.
Comment: This one is easy to call and pleasant to dance. Tune has a simple melody that is easily learned but is not inspiring. Figures are well timed and conventional. Many callers will find a place for this in their program.
Rating ☆

PLEASE PASS THE KISSES — MacGregor 934
Key: G **Tempo:** 126 **Range:** High HB Low LC
Caller: Chuck Raley
Music: Standard 2/4 — Guitar, Accordion, Piano, Drums, Xylophone, Bass
Synopsis: (Break) Ladies star right ¾ — left arm turn — new corner right — new partner left for a thar star — shoot star — right and left grand — partner do sa do — four ladies star left — box the gnat — promenade. (Figure) Ladies chain — heads go forward and back — half square thru — star thru — right and left

(Reviews continued on page 58)



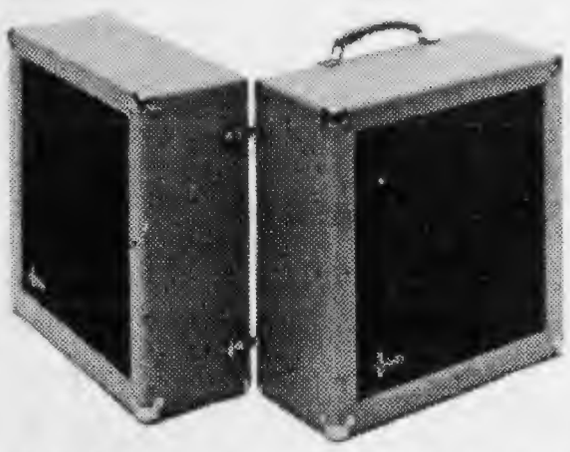
HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

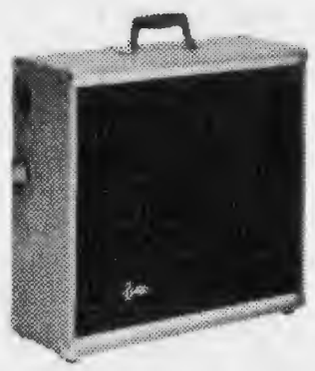
Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

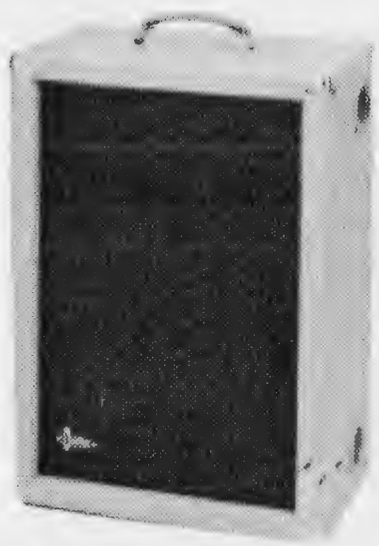
EXACTLY THE RIGHT SPEAKER FOR YOU



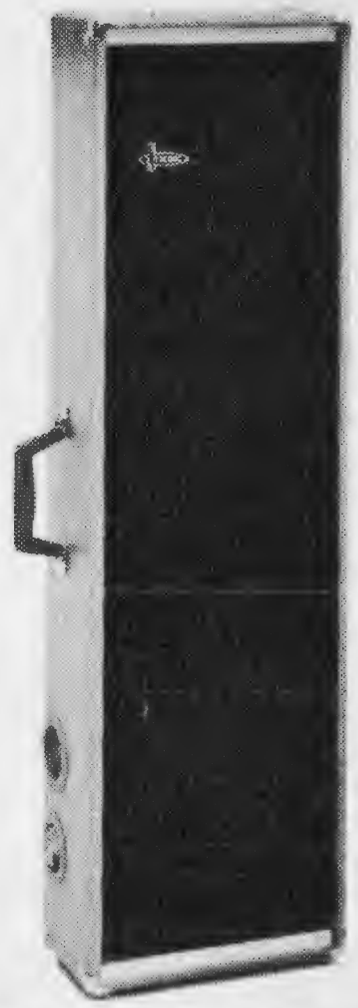
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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . Sets in Order is certainly the most important magazine in our home — to Dean as a caller and to both of us as dancers. We loved the July 1962 issue with the party ideas.

Virginia Dreyer
Findlay, Ohio

Dear Editor:

. . . We still do some dancing altho' my partner in life is 88 years young. We are quite active in promotion of new classes, etc. We have a barn on our farm equipped with dance floor, refreshment counters, sanitary facilities, etc., and are promoting parties made up of a few squares from several surrounding towns and having different callers from the various clubs do the calling.

Rotating the clubs and callers each party brings many dancers to get acquainted, to learn to dance to other callers than their own and a sense of friendship.

Both the wife and I have danced since we were youngsters, perhaps nearly seventy years, and for around forty years called the old "barn dance" type of dancing. Now we are devoting our time and energy to the forming of classes and clubs in the "western" style of calling.

As we are situated in a farming section of the state we have no problem of "gate crashers," no robbing of cars, any amount of parking space and no disturbed neighbors . . .

Lee Mills
Fremont, Mich.

Dear Editor:

. . . Your work in square dancing is priceless and very much appreciated . . .

Don Hill
Winnipeg, Man., Canada

Dear Editor:

I sincerely hope you stay away from Hoop de Doo, Shoot the Moon and other non-directional *basics* someone dreams up to advance

(Please turn to page 42)



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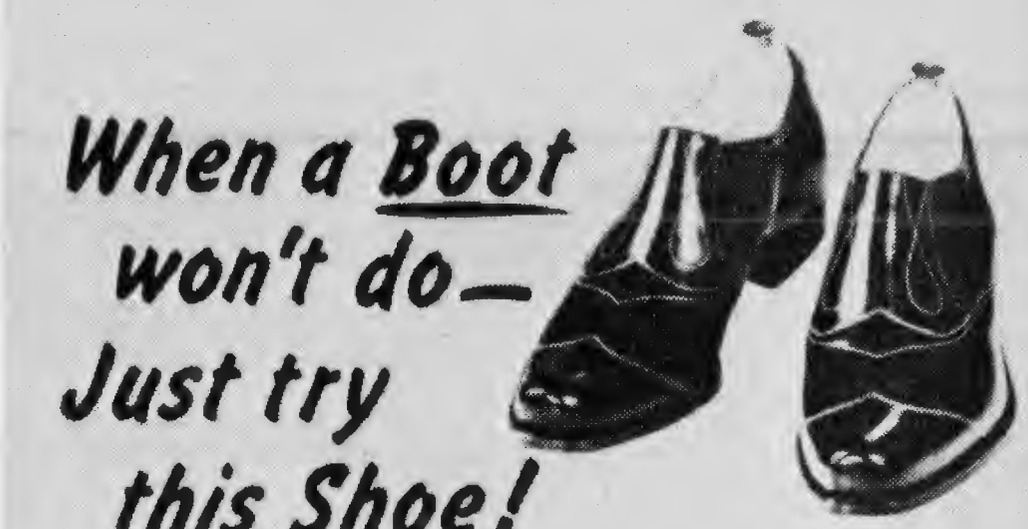
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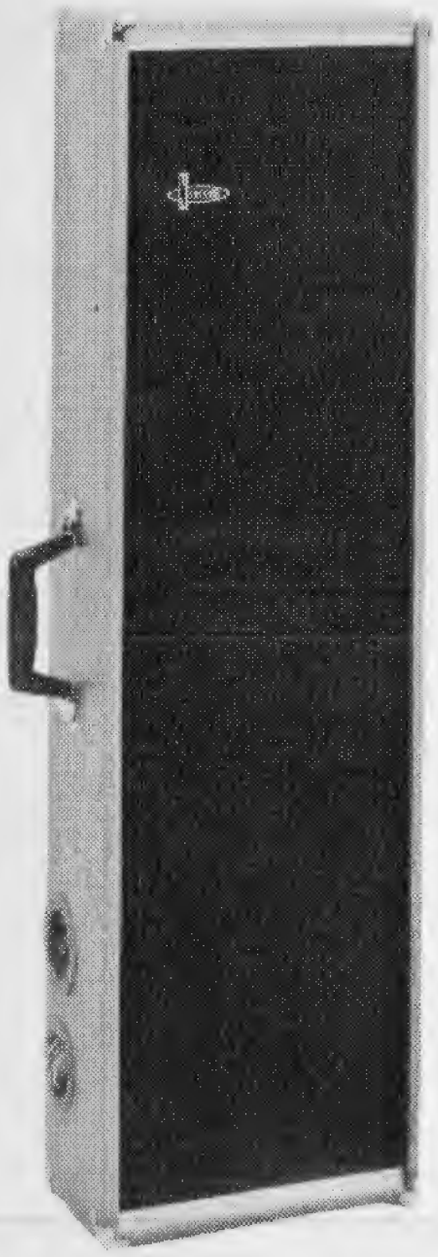
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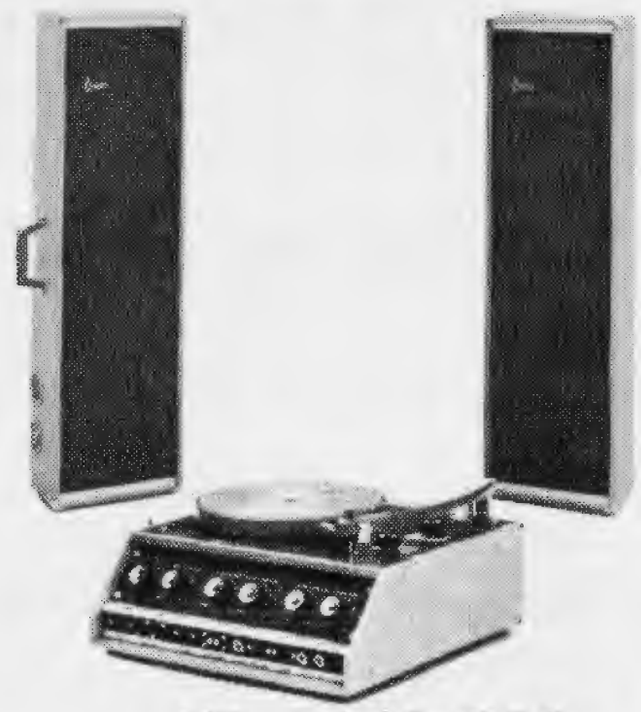
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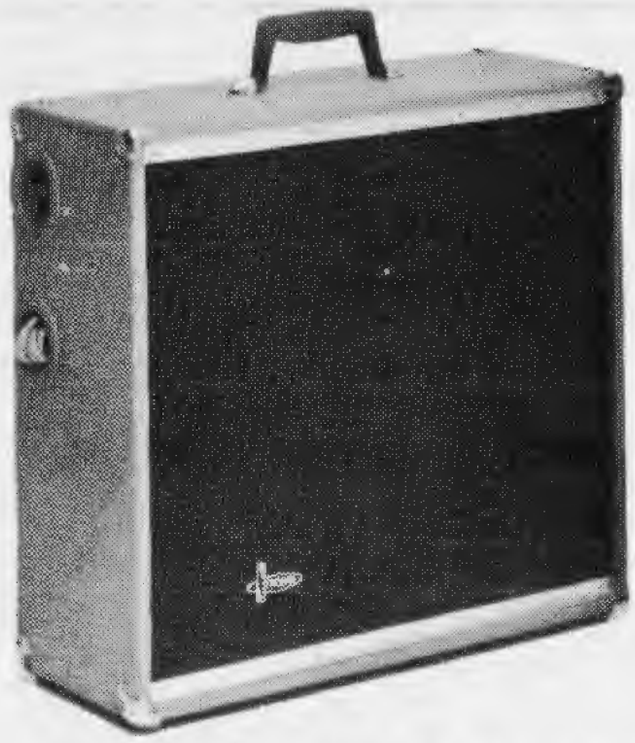
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AS I SEE IT

bob osgood

October 1962

ONE OF THE HIDDEN BONUSES of learning to round dance paid off recently for a couple of friends of ours.

Having forgotten what little they ever knew about ballroom dancing, the two suddenly found themselves at a summer resort where the nightly attraction featured a small dance band with everyone participating in the popular fox trots, waltzes, and different rhythms of the day.

"We felt pretty incompetent when it came to this type of dancing and decided we'd just have to sit it all out," the man told us. "Then my wife suddenly came up with what sounded like a rather impractical idea.

"Why not get up when the music starts and pretend they're playing one of our favorite rounds? All we would have to do was match the routine to the music and chances were we wouldn't come off too badly.

"Most of the time this proved to be quite a challenge. When we had trouble coupling a waltz routine to the waltz that the musicians were playing, we occasionally even got a bit daring and tried some other routine, a two-step perhaps, only to find that it could be adjusted to fit perfectly.

"When folks complimented us on our dancing we had to chuckle, for we were only doing something we enjoyed while making a game out of trying to fit in to something that was a little less familiar.

"By the end of our two weeks we both decided that this was one of our most enjoyable vacations with all the thanks going to our round dancing."

Now that's something more of you might want to try. Simple waltz routines, like "Golden Gate" perhaps, should fit 'most any good waltz music; and something in the nature of "Sleepy Time Gal" could match up with any number of two-step melodies. Your only problem might be in fitting a fast moving dance such as Pazzo Pazzo into a crowded dance floor. Ah well, ideas are always welcome.

Page One Story

COVERS CONTINUE TO CHALLENGE us, and often – long after the balance of the magazine has been set in type, our pictures planned and the magazine virtually ready for the printer – we find that somehow we have failed to decide on a cover. This month, however, was an exception. We had two.

The one we finally decided upon is by Bill Reid, a local California artist (not yet a square dancer). We thought the old-time fiddle and music made a typical poster – quickly recognized by folks inside or on the outside of the square dance scene.

The cover that didn't make the grade was rather interesting, we thought. However, when we were finished and took a good look at it we wondered how folks would ever tie this in with square dancing.



(Left) October cover as you see it



(Right) October cover as it might have been

We actually figured that the boomerang on the cover might serve two purposes. One was to suggest a poster idea that might be used in a drive we dreamed up called "Operation Boomerang." (We'll explain this to you later.)

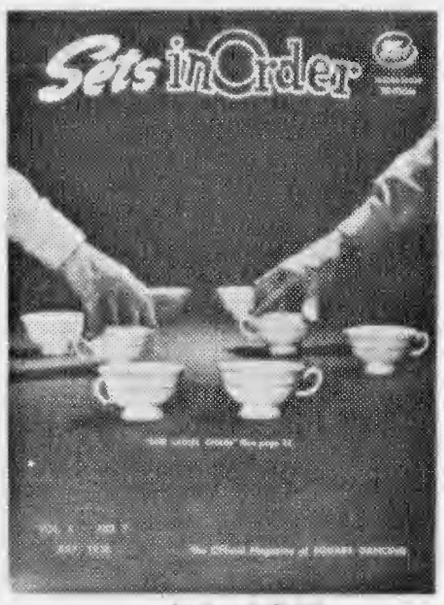
At the same time it tied in naturally with a two or three page story on square dancing in Australia – which for some reason or another failed to get written.

And so it happens, that for the first time in our history, we've had a cover we couldn't use.

In looking back over 13 years of Sets in Order covers, I've picked out six that have received the greatest number of comments from readers. If you've been a subscriber for several years perhaps you recognize most of them. Maybe they're your favorites too. On the other hand, there may be some we haven't shown which you feel rate high on the *best-half-dozen-Sets in Order-covers list.* So that we can determine how your list stacks up with ours send it in so that we can make a comparison.



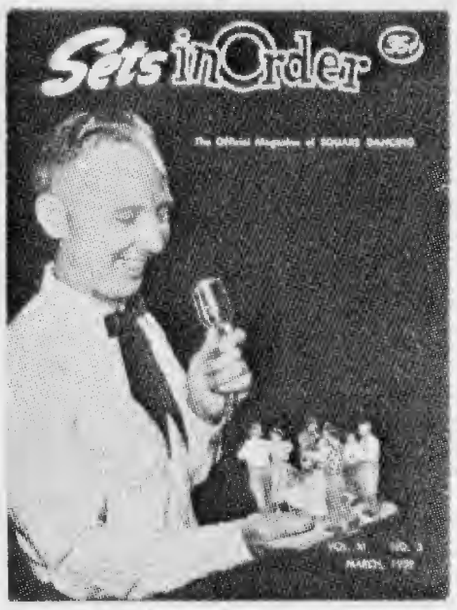
January 1962



July 1958



June 1954



March 1959



April 1955



August 1952

Operation Boomerang

EACH YEAR, ABOUT THIS TIME, as new beginner classes have had an opportunity to get started, we begin to think of some of the folks who have been missing from our regular clubs during the past couple of seasons.

It's quite normal for business routines and responsibilities of various individuals to change from one year to the next, and often a budding square dance avocation is nipped before it has really begun to bloom.

One of our most enthusiastic square dancing acquaintances had his world fall in on him awhile back when his job was switched to the night shift. For more than two years the square dance clothes just hung in the closet gathering dust. Suddenly, with a change of job, the couple was again available for square dancing. However, by this time all their friends had progressed so far that after one rather discouraging experience they reluctantly decided that this wasn't the answer.

Undoubtedly there are many people in the same category, perhaps some in your own neighborhood. These folks don't relish the thought of starting in as brand-spanking-new beginners, but in the next month or so, as the beginning classes in the area progress through the first 15 to 17 basic movements, one of these classes might be the ideal spot for the "drop-outs" to return to the fold.

Why not make next month *Boomerang Month?*

Why not plan to *bring back* into the activity some of these folks who love their square dancing but for one reason or another have had to drop out. There's usually room in the classes for more participants, and the caller is in a good position to let folks know when the time is ripe to include some of these "old timers."

If the thought appeals to you – now is a good time to sit down and make out a list of folks who might be looking for just such an opportunity. Then get them the word regarding classes in progress and you'll be doing them, the activity, and yourself, a big favor.

Keeping Up With The Joneses

THOSE OF US WHO have missed the sparkling prose of Chuck and Dottie Jones in these pages over recent months, and have missed seeing their faces at some of the usual square

dance haunts, will be delighted to know that things are about to change for the better and we'll both be seeing and hearing from the Joneses a bit more frequently. Their feature length cartoon, *Gay Purr-ee* to be released by Warner Bros., will have its premiere showing in Chicago on the 9th of November. And, though you'll be seeing Chuck Jones' name on more of the Roadrunner and Bugs Bunny cartoons in the next couple of years, because of a back log, Chuck has at long last decided to work independently, travel a bit, visit square dance friends, from Wyoming to Boston to Texas and home again, as he wishes. So, don't be the least bit surprised if Chuck and Dottie drop in on you at dinner time one of these days.

Summer Talk

IT'S EXTREMELY EASY, I find, to get into a comfortable routine and, because it wears well, stick to it year after year. This has been the case with us at Sets in Order – where Asilomar is concerned.

For many years now we've had almost the same staff of callers and teachers and for years we've operated each session almost identically with the session just preceding.

Not long ago one of our most ardent Asilomarites said that he almost could set his clock by the definite pattern followed year after year. Although he wasn't complaining, it caused us to do some thinking. We've put our collective Sets in Order heads together and decided that "In 1963 – things at Asilomar *are going to be different!*

In this month's Asilomar advertisement you'll see the *new look* in Winter staffulties. We feel the new summer line-up will be just as exciting.

First of all, we plan some changes in the format – some ideas that we've been tossing around for quite a time. Then we've come up with a dilly of a faculty. We're adding one new set of names and bringing back into our family one of our all-time favorites.

For the square dancing there'll be *Ed Gilmore, Arnie Kronenberger* and *Bob Van Antwerp.*

On the rounds we'll have *Forrest and Kay Richards* – and our brand-new comers, from Denver, Colorado, *Jack and Darlene Chaffee.*

And, just one more item. Before too long we'll be giving out the details on a special week-long *Ed Gilmore Callers' Institute* we're planning to run in the daytime during this same summer week. There'll be more on all of this later, but I thought you'd be interested in knowing about it now. You might like to mark the dates: July 28 through August 2, 1963.

Hope you can make it!

Parting Shot

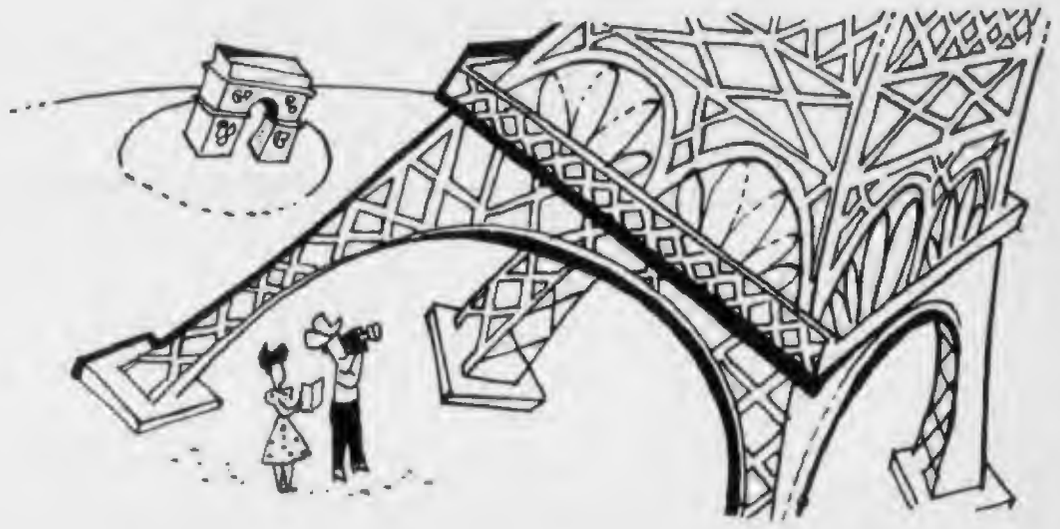
COLUMBUS DAY THIS YEAR holds double significance for about 90 of us who take off in two units, by BOAC Jet. We'll be headed for London and several weeks of travel together into the most beautiful parts of France, Germany, Switzerland and Italy.

Along with Becky and me will be Jay and Helen Orem, Bob and Roberta Van Antwerp and square dancers from a total of a dozen different states and Canada. October 13th sees us sharing in Uncle Sam's person-to-person program as we enjoy an evening of square dancing fun at Victoria Halls in London with representative British square dancers from the many clubs in that area.

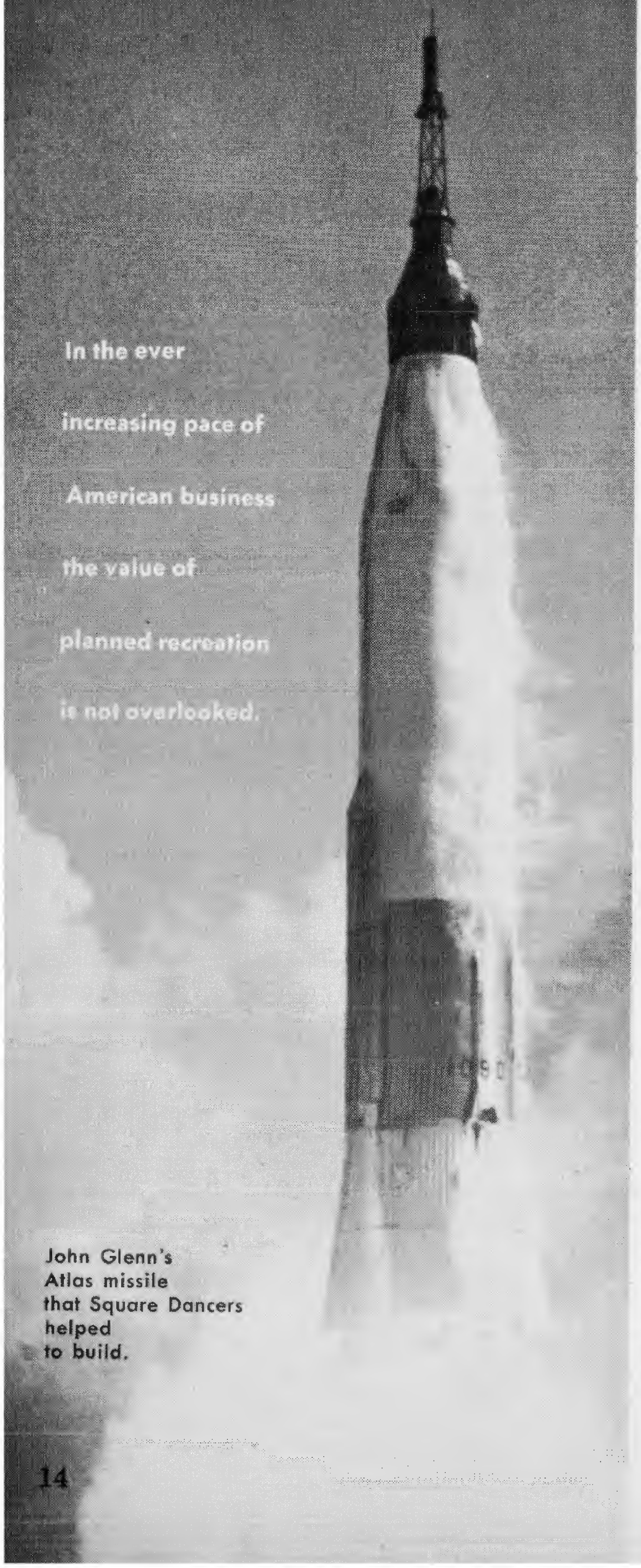
The following Saturday night will be a big one for all of us, as we take over the main ballroom in the Old Heidelberg Castle overlooking the beautiful Neckar River in the heart of Germany. Our hope is that we may be able to play host to a great majority of the square dancers scattered throughout the area.

As you folks have your regular club dance the last Saturday of the month you might be thinking of us on the shores of Lake Lucerne in Switzerland as we split an evening of dancing fun with the people of that country.

Considering the number who are going with us you're bound to hear more about this junket when we return home. In case you think we're excited – you're right!



SQUARE DANCING in INDUSTRY



John Glenn's Atlas missile that Square Dancers helped to build.

GREAT INDUSTRIAL FIRMS, concerned with a daily responsibility to the economic stability of our country, are always looking for ways by which they may further "keep 'em happy" campaigns for their employees. The catalyst, as many of them have already discovered, which will contribute mightily to the cohesiveness of company operation, is square dancing. All of us, familiar with the benefits of the activity, can understand this and it has satisfied recreation needs in industry in many ways. The main points seem to be that square dancing offers – within industry as without – something for husbands and wives to enjoy together. It also offers an opportunity for company management to know more about the people working for them. Often the square dance program attracts enthusiasts from every department in the plant – white collar or otherwise.

In talking about square dancing in industry it is well to point out immediately that different circumstances demand different handling of the square dance program. Pretty far out, but illustrative, is the oil company in Aruba, N.W.I., which provides *all* recreation for its employees and has imported callers from the United States to conduct square dance and caller classes on the island.

Closer to home, let's look at the workings, the attainments and some by-products of representative firms thruout the country on their square dance programs.

Sometimes the square dance club within an industrial plant will be fortunate enough to have a company hall to use for their dancing. More often the industry-sponsored groups dance outside of the plant, even tho' their members are made up entirely of company employees.

Notable exceptions include the beautiful Lodge at Killbuck Park in Anderson, Ind., the home of the Guide Lamp Square Dancers. The lodge was built by General Motors expressly

for their employees' use for all sorts of parties and dances at no charge. It is situated in a wooded area on the banks of a stream and is completely equipped. A plant employee is instructor and caller.

In San Diego, California, General Dynamics/ Astronautics, the company which builds the Atlas missile used in every one of the U.S. orbital shots, considers square dancing a top recreation activity. Headquarters for the Astro-Nauts Club is the Astronautics Recreation Assn. Clubhouse, a 14,750-square-foot structure which club members helped to build. Square dancers contributed about 85% of the building labor and received awards for their services. Men and boys turned out in the early morning to devote four hours to the building project. Shortly before noon the ladies came out with "pot luck" dinners. Then the sound system was set up and square dancing was under way.

Largely thru the efforts of the square dancers a special hardwood floor mounted on rubber, acousticized walls and ceilings and an excellent sound system were installed. The hall can dance 30 squares comfortably.

Co-operation, such as the labor contributions of the dancers, do not go unnoticed in the higher echelons of industry and these dancers are greatly benefited by having one of the finest dancing facilities in the area.

In Andover, Mass. the setting up of the square dance program at the Raytheon Missile Plant was not immediately successful. A square dance employee circulated 1500 flyers, back in 1957, to rustle up interest in square dancing. This had been approved by the Employees' Activities Assn., which is in charge of recreational programs, and who specified the activity must be self-supporting. Returns from the flyers – exactly five.

By 1959 the company had grown tremendously and with encouragement from others who had successful industry square dance programs, the employees tried again and this time 10 sets appeared, 8 of whom stayed until graduation to form the nucleus of the Rocketeers Club. Nearly 700 beginner grads and old-timers from the Raytheon program swarm into Newton Pavilion in Newton, N.H. each spring for a special frolic and the program is still growing. A popular local caller is hired to instruct these classes and good newspaper publicity with plenty of pictures has been an offshoot.

At the Martin-Denver Division which makes aerospace chemicals construction materials, it was the employees themselves who asked for and got a square dance program within their firm. The Martin Titan 8's was organized over 4 years ago and since then the membership

Square dancers, like these AstroNauts, appreciate nothing more than good music, a good caller and a good place to dance. This is the interior of the General Dynamics Clubhouse at San Diego during a recent party.



has grown to over 100 persons. The club meets regularly outside the plant and sponsors a beginners' group each year, with promotion thru the company.

In Peoria, Illinois, the Keystone Steel and Wire Co. has maintained a square dance club for a number of years. In 1959 the club was organized with 6 couples and has grown to a group of 64 couples, all employees of the company and calling themselves the Keystone Square Dance Club. They sponsor beginners and also put out a monthly newsletter called Square Notes, with news of the members from various departments of the company.

STARTING A NEW GROUP?

- Find out how many dancers there are in your company by placing a notice on the bulletin board or in the employees' news publication.
- Talk to company representatives responsible for the organization's recreational program.
- Check what facilities might be made available for a square dance program and determine what the potential size of your group might be.
- Learn if a caller-teacher is available in the area to help out with such a project. Determine what nights might be best for him and what his fees might be.

Operations at San Diego's General Dynamics are extremely well-organized. The AstroNauts Club is represented on the ARA employees Council by an appointed commissioner, responsible to ARA for all matters involving that activity, from budgets to capital equipment and conduct. Marty Stutz has ably filled this post for the past 12 years.

Twice each year the AstroNauts open their ranks to new members. New classes* are launched in fall and spring. Advertisements are placed in the company newspaper and on company bulletin boards. Word-of-mouth helps, too. AstroNauts aid in registration and demonstration.

Parties and special events are planned by the caller and his wife for the group to bring them closer together. To keep old and new members posted the club secretary issues a monthly calendar and newsletter which is mailed to the homes of the members on record.



General Motors provides beautiful Killbuck Park Lodge as the site for the Guide Lamp square dancers.

A really big event is the twice yearly get-together with two fellow General Dynamics groups, the Hoedowners of General Dynamics/Convair and the Convairiety Steppers of General Dynamics/Pomona, in an intra-company affair. Each firm alternates as host. Convair and Astronautics are located in San Diego; Pomona is about 110 miles aways. This means organized bus trips, an additional recreation bonus. Attendance runs about 400 dancers per event and due to liberal subsidy by ARA and its sister groups, the cost per participant is very low.

Company leaders are quick to express their estimation of what square dancing is accomplishing in the industrial recreation field. Here are some typical examples:

"The fine leisure time recreation activity of square dancing here provides the employees with good wholesome recreation, exercise, orientation and real value in the fine associations among the employees and members of their families who participate in the program."

"Square dancing is bringing the employees closer together and making them better acquainted, creating a wonderful fellowship and better understanding."

It is impossible to more than touch upon the subject of square dancing in industry on these pages but we have offered practical examples of what has already been accomplished in this field. Every square dancing employee of an industrial organization, large or small, might appoint himself a one-man committee to see that the idea of introducing square dancing in his company gets to the right person, committee or department. It's worth the effort.

Acknowledgement is made for source material to Van Van der Walker, W. B. Weickersheimmer, Don Scott, Tom Rendler, Hazel Spall and Don Dupuy.

THE DANCER'S WALKTHRU

Sets in Order

IDEA USE FOR OLD WALLPAPER

Old wallpaper sample books whose designs are outmoded or no longer available make a wonderful source for square dance party decorative material. They can usually be had for the polite asking at your local paint and wallpaper store.

If you're planning a program dance – round or square – and you want an inexpensive program cover, flip thru the wallpaper books until you find an attractive design or several, as they usually come in various colors of one design. Cut your sheet to the size desired to hold a printed or mimeo-ed program, fold it in the middle and attach the dance program to this cover by tying yarn or gift-wrap ribbon thru the punched holes at the folded edge. A pocket size of about 4"x5" folded is a convenient one.

Flower patterns fit well into spring parties, leaf patterns into fall and old-fashioned geometric designs are nice for any season. Just leafing thru the wallpaper book is fascinating and may yield ideas for many party themes.

By the same token you can cut place mats from the large sheets of wallpaper samples. One sheet will make two place mats and here, too, there are many theme ideas from which to choose.

Some of the source material for the above is from the Rounders Club of Los Angeles, Calif.

NEXT MONTH LOOKING AHEAD

The turkey trots in November and your Dancer's Walkthru will present a novel and easy-to-make Tom Turkey decoration for your November square dance party table. A word to the wise: start saving your plumpest, brownest, ripest, reddiest pinecones.

THEMES FOR OCTOBER

A QUICK GLANCE SKYWARD and a sniff at the air and we know fall is in the offing. Mother Nature with her palette and paintbrush has been at it again and the horizon dotted with autumn rusts and golds and ambers attests to her artistic ability. While we may never duplicate her skill, at least it's worth trying a bit of imitation.

Square dance halls become festive indeed when brightened up with the colors of fall trees and this year our suggestion does outdo Mother Nature, at least on one account. Our autumn trees will not shed their leaves but will last and last, from one October to the next.

Our thanks to Bert and Muriel Williams for this how-to-do table decoration.

Let's begin by assembling our needed "ingredients" which include:

⅛" dowling
⅜" dowling
modeling clay
pipe cleaners
butter spade, or similar tool
colored paper, or small real leaves

Our first step will be to cut the ⅜" dowling three inches shorter than the desired height of the finished tree and to drill a small hole in one end of it. Next we will place a three-inch piece of the ⅛" dowling into this drilled hole. This is the skeleton for our tree.

Children's molding clay (take your choice of colors) is then shaped about the dowling and smoothed out to form our basic tree trunk. The clay appears more realistic and wood-like when it is marked up into ridges with the butter spade.

Pipe cleaners of various lengths, shapes and colors are pressed into the clay to serve as branches and can be secured in place with additional bits of clay. Our last step is to fasten the leaves to the out-stretched ends of the pipe

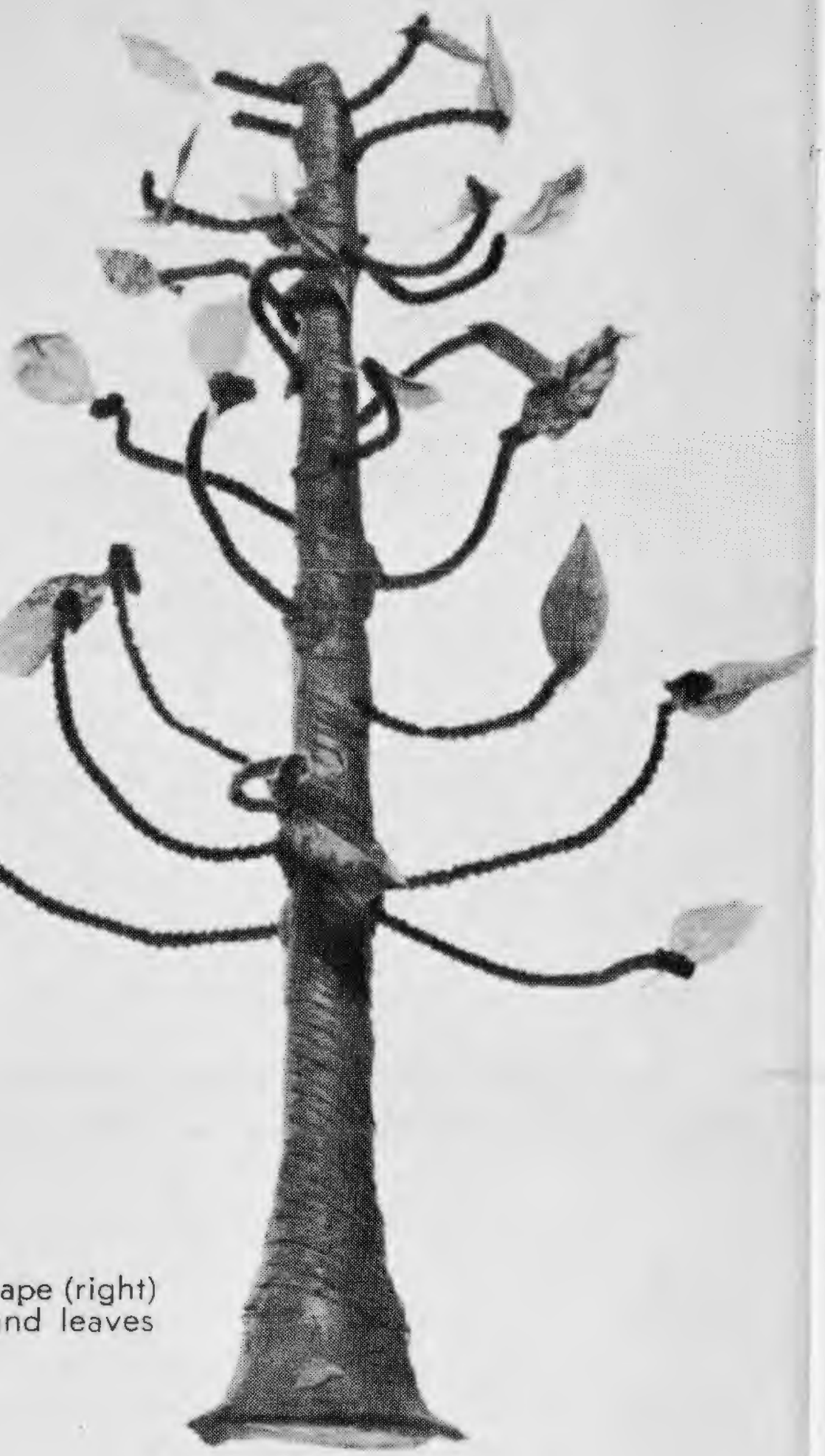
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The WALKTHRU

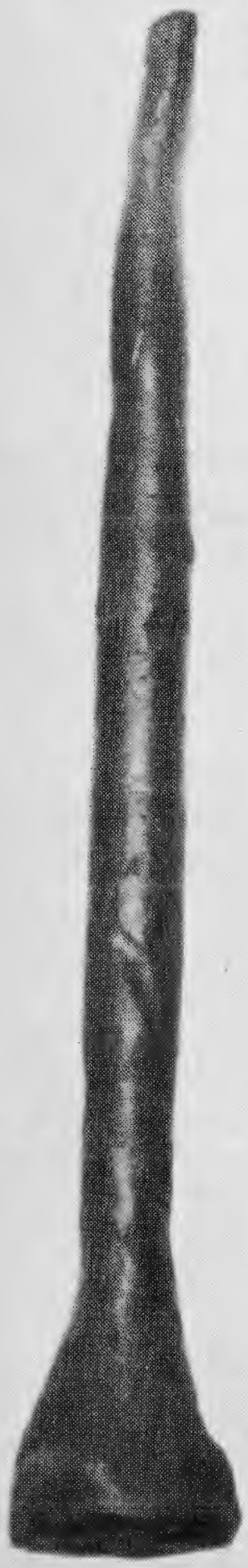
cleaners. By punching a small hole in each leaf there is little chance of its tearing and it can be slipped easily onto each branch.

The normal tree shape, large at the base and small at the top, plus the soft clay allow this table decoration to rest firmly wherever it is placed.

A bit of planning will be needed for these autumn trees but they are not difficult to assemble and the finished product is a delight to behold.



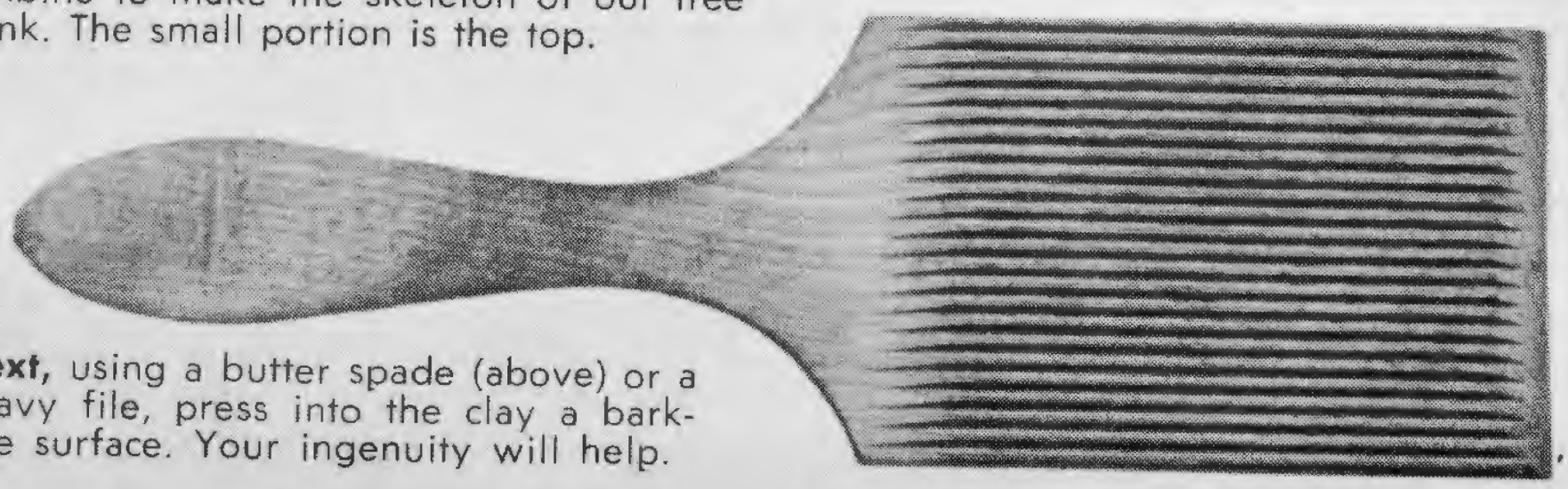
Second, cover the dowling with molding clay (left) being sure to taper it from a fairly heavy trunk at the base to a thin peak.



Finally, the tree takes shape (right) as pipe cleaner limbs and leaves are added to the trunk.



First, two pieces of wood dowling (above) combine to make the skeleton of our tree trunk. The small portion is the top.



Next, using a butter spade (above) or a heavy file, press into the clay a bark-like surface. Your ingenuity will help.

CLUB IDEA CALLING CHAIN

The Fas 'n' Eighters Square Dance Club of Whittier, California, has established an information chain known as "Operation Bellringer." With an eye to outwit telephone toll charges, to expedite club news and business and to alleviate the wear and tear on one individual, an "I'll call you – you call them" telephone chart has been set up.

The President's name heads the list and when information needs to be relayed to club members he calls two designated couples. They in turn have three or four couples to call in order to pass on the news, and these couples each have three couples to call until the chain of information is passed along to the entire square dance membership.

No one person need spend hours on the telephone; no single individual's telephone bill mounts up each month for telephone contacts are routed in such a way as to eliminate all toll calls wherever possible. This or a similar plant might well be considered by square dance clubs everywhere.

BADGES OF THE MONTH

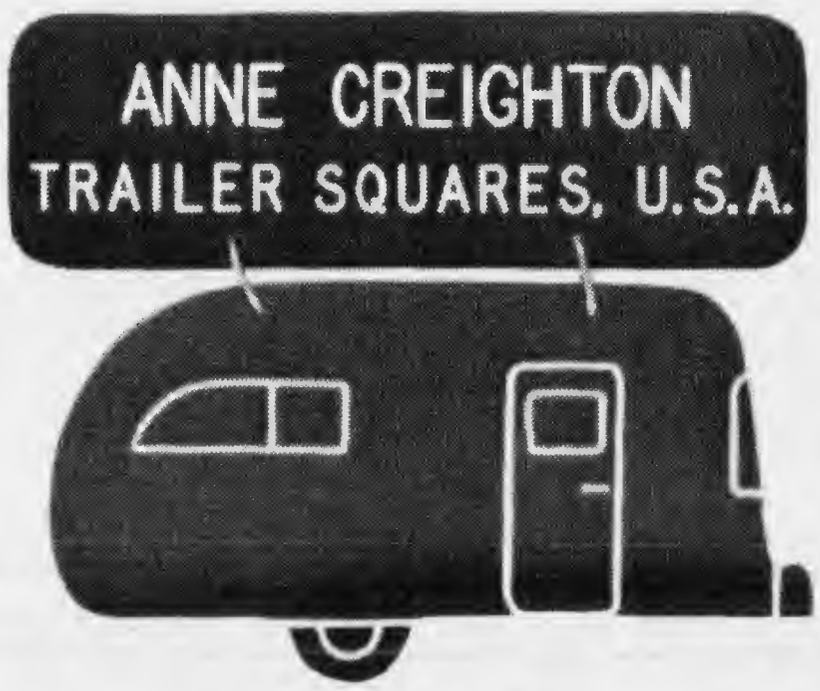


TRAVELERS SQUARE DANCE CLUB

This month Sets in Order features two square dance badges and by so doing highlights the many other similar groups that can be found about the United States today. Hail to the travelers! Our wandering friends indeed "get around" and the two clubs spotlighted here are perhaps typical examples of the variety of reasons these visiting clubs have come into existence.

The Travelers Square Dance Club of El Monte in Southern California was formed by a small group of dancers, without a permanent home, eager to visit many square dance groups. Their badge in the shape of a familiar extended thumb asking, "Can I have a ride?", is indicative of their nomadic characteristics.

Up in Northern California can be found a different type of traveling square dance club. The Trailer Squares, U.S.A. is made up of a nucleus of eight couples



TRAILER SQUARES

who are eager trailer (or camper) enthusiasts and equally active square dancers. On weekends and at vacation time they pack up the families and head for the hinterlands (they aim for 150 miles away or further), en masse, and generally choose an area where they know a square dance club will be meeting. As a rule they try to contact these clubs in advance to see if they might visit them. If they happen to land in a non-square dancing region, they're still safe as they always carry with them tapes of various callers.

Traveling square dance clubs generally augment membership in home groups and have a special appeal for that portion of our dancing population who have also been bitten by the wander-bug.

SQUARE DANCE PARTY FUN

TV SETS THE TREND

Many of the recent current-day television quiz and panel shows, with slight adaptations, make excellent material for stunts at square dance affairs. Here are three possibilities which have been enjoyed and undoubtedly there are countless others. All you need do is keep an eye cocked and an ear tuned toward that one-eyed living room visitor for more ideas.

What's My Line – This TV favorite is best used with a large group, such as at a convention or square dance institute, where everyone is not already familiar with the vocations of the other attending dancers. Select a panel of four "experts" to question the various contestants. Provide a large blackboard that the audience can see but which is hidden from view of the panel.

As each contestant is introduced he will sign his name on the blackboard and also list his occupation. The panel members then take turns asking questions of the guest to which he may only answer "yes" or "no." A quick thinking moderator will allow only a brief time for questions, halting each panel member by the ringing of a bell or the sound of a buzzer. Once through the line and then the panelists will venture their guesses as to the mysterious job their guest holds.

The key to success of this stunt is in selecting square dance contestants with improbable occupations. In order to uncover these vocations quite a bit of pre-party sleuthing may be necessary.

Keep Talking – Loquacious square dancers are a must for this skit. Select two teams of three quick-speaking individuals and seat them facing the audience. Present each team with a different secret sentence (the more probably improbable they are the funnier the act will be) and explain that each team must try to work its sentence logically into the thread of a story that you, the moderator, will begin. In addition they must try to work it in without the other team guessing either that they have used it or what it is.

Write the key sentences on a blackboard so that the audience will be in on the secret. Then begin to tell a story that is far afield from both of the sentences you have presented to the two teams and in the middle of some statement, hand the microphone to one of the contestants. He must pick up the story from the point you left off. As emcee the trick is to keep the mike moving from one team to the other, at particularly appropriate spots in the story.

At the end of a brief time the game is called and each team is allowed to guess if its opponents were able to get their secret sentence into the story and if so, what it was. One point is scored for a team if they get a sentence in and one point if they guess what their opponent's sentence was.

To Tell the Truth—This game may be played at any home square dance group and club members may discover there's much they do not know about people they've been dancing with for quite some time. But you'll need to be a detective to ferret out some of the interesting sidelights and long-forgotten secrets of some of your fellow dancers. Again a panel of three individuals will be needed to question the contestants and for each situation three participants will be used.

The stunt works like this. Three square dancers present themselves to the panel and the audience, each states his own name but all claim to be responsible for some identical activity. It is up to the panel to decide who is telling the truth. The one contestant who is the genuine individual must answer truthfully to all questions asked of him. The other two contestants may fabricate all answers in order to throw the panelists off the track. Again a quick emcee will keep the question-time brief and lively and in a very few minutes will ask each panel member to announce who he thinks is telling the truth.

The greatest fun with this stunt occurs when you can come up with unusual facts about your fellow dancers. Perhaps one gal is a deep-sea diver or perhaps one of the men knits his own socks or maybe someone climbed Mt. Fujiyama. Collect unique items about your square dance colleagues and you'll soon have enough for a party skit.

CHARM: The ability and possibility of being charming are receiving such an emphasis in our modern world that Sets in Order decided to analyze this fascinating subject and its application to square dance personalities, especially of the female gender. A charm session at Sets in Order's Asilomar Institute evoked much interest among the women attending — and from this inspiration comes the following.—Editor.

CHARM AS IT APPLIES TO SQUARE DANCING

A Sets in Order Special

by Helen Orem

WHAT IS CHARM? Now there's a poser. To start with a recognizedly reliable source, Mr. Webster says, "A trait or quality that fascinates and allures, as if by a spell; hence, that which fascinates; any alluring quality." And further, "To attract irresistibly; to delight exceedingly."

A good start indeed. What woman could be averse to attracting irresistibly or delighting exceedingly? But there are other definitions from equally unimpeachable sources. John Robert Powers, the man who created the famed Powers Girl, says in one of his excellent books on charm that charm is an "inner glow." Now that sounds even better, for with just those two words Mr. Powers has intimated that charm does not depend necessarily upon physical beauty. So anyone can have it! What comfort in that thought.

One might go even further in this vein and indicate that charm, an inner glow, may result in a perceptible outer radiance which may be seen and even heard. Hence the myriad of self-improvement books on today's market.

There's more. Lady square dancers, as a photographer friend put it, "are, as a group, in full regalia at a square dance, the most beautiful women in the world." So — in the course of gathering material for this article, it was a pleasant duty to interview some charming square dance ladies — and an equal number of *men*, who insisted on having their say. One doughty gentleman put it this way,

"What do the ladies know about charm? The definitions you need should come from the men and as for me, I think square dancing is full of charming ladies."

The square dancers interviewed all agreed on one thing — charm is *not* contingent upon age, beauty or any kind of skill. A man in California said, "Some have full-bloomed charm, oh, so early. I can think of a few wee ones not knee high to a grasshopper that could almost stop your heart."

Charm Has Many Aspects

If, then, charm does not look to age, appearance or skill, of what is it constituted? Let us present some of the varied definitions and opinions on charm that have come from our square dance friends. Ladies first.

"Charm is that certain quality which can be felt at once when it is present."

"Real charm is a quality in one's personality that is permanent and effective at all times. A fascination that is turned on or off to achieve a certain result does not constitute true charm."

"Charm is the ability to make other people feel at ease."

"A charming person makes you feel at ease at all times and is kind and understanding. And I don't mean the kind of person who turns the charm on and off like a faucet."

"Charm is the ability to attract and please both sexes in a ladylike and gracious manner."

"Charm is almost like magic; it is pleasing, attractive, fascinating and flows naturally."

"Charm is an inner quality that exudes from some women and others have to work to release it."

Brief stop for a summing up. Note that two at least of the ladies found charm to be that quality which puts others at ease — a forgetting of self, then. Others decried the spurious "charm" that gets "turned on and off" and is therefore insincere.

CHARM CONTINUED

As for the gentlemen:

"A charming lady is natural, friendly, considerate, well-groomed, generous and a good listener."

"Square dance charm is a quiet thing. It doesn't jump up and hit you all at once. The woman with this charm will not stand out in a crowd but she will shine in personal contact."

"Charm is a state of mind; it involves a certain amount of self-possession and personal pride."

"The element most essential to charm in a square dancing gal is that inner glow which radiates towards everyone else, the feeling that the lady is genuinely pleased with others."

"Charm, like beauty, is that which arouses within me *my* sense of charm."

"Doesn't the meaning of charm lie solely with the beholder?"

"The most charming gals are those who seem pleased to be in my company and are possessed of an abundance of humor and understanding."

"To define charm in a girl is like trying to describe a sunrise you have seen from the rim of the Grand Canyon. There it is but the words that come to you are so puny, it seems hopeless. But when they have this thing it seems to pervade their whole being."

By the very potency displayed in these observations from the men one can realize the importance which the male element attaches to this irresistible quality in the female. The thought of charm lying "solely with the beholder " falls in line with what the ladies have said about charm putting *others* at ease. May we conclude to this point, then, that a major attribute of charm is the rejection of *self-consciousness* for the consciousness of and interest in those around us?

We are examining charm as it applies to square dance ladies, so let us remember that the qualities which go to make a *whole* square dancer are the same qualities which make a charming person. When they are developed to their fullest the entire square dance activity is benefited and the individual herself has become more interesting, a more complete and useful person. We will take you along the route to that goal, its attainment depending upon the individual traveling towards it. It should be a rewarding journey.

Guideposts on the Road to Charm

We are forced to face the fact that not everyone is born charming. As one girl wrote, "Some have to work to release it." Knowing full well that every woman has within her the resources of raw material which can be molded and polished to make her charming, we will see what some of our square dancers think can be done about it.

"Each woman is endowed with certain God-given traits. Add to this the effort to achieve and maintain, *always*, sincerity, courteous speech and action and a quick response to people and charm results."

"Age has nothing to do with it. If anything, charm increases with the years. Youth is too self-centered. Kindness from others is appreciated more as you grow older and being kind to others is a charming way to get along in this world."

"Stay healthy, get plenty of rest. Keep slim and trim and remember that if a woman truly has charm she will retain it thru her life and won't have to *try* to hold on to it. Make others feel at ease in your presence. When charming persons enter a room faces light up and there is regret when they leave."

"Be happy and gay on the dance floor – sincerely happy. We know that we *are* happy when we are dancing so let's show it – and smile."

"Dress appropriately for your age. Be helpful and friendly with new dancers. Don't be a show-off."

"Be tolerant of others, develop their self-confidence. Always be a lady regardless of the situation. *Make the most of your femininity.*"



"Greet everyone with a smile and make everyone feel at ease. Never permit anyone to feel left out or a stranger unwelcome."

"Keep your head high, chest up, shoulders back. It's your price tag; how much you are worth to yourself. Smile; have your outlook on everything you are doing 'lovely.' You can do this while pushing a vacuum or washing a cup. Hold yourself high, your mind bright, be genuinely interested in everyone and everything."

The above counsel is from the distaff side but the men must have their say, too.

"All the charm schools in the world won't *make* charm, unless one is content with one's self. The over-all effect of a charming woman — well-groomed, self-possessed — is that you know she is proud of herself. Effusive or withdrawn, she is poised as a result of this estimation of herself as a person."

"A charming woman would never try to lead you around a set but must be ready to do her part in the dance. She must not expect her partner to do all her thinking for her."

"A charming woman displays friendliness. Her conversation will be interesting and her attentiveness to others genuine. She will, above all, *never* be skittish or coy."

"Could it be that square dancing women, with the joy and grace they have found through it, might find charm in others only to discover that they were beholding themselves?"

We will now augment these thoughts from within the square dance circle by presenting some proven methods of attaining this ageless charm.

Evaluate Your Own Charm

The first requisite for charm is a courageous, unabashed, honest self-evaluation. We'll start with the mental attitude which, after all, governs the whole aspect. One must first *want* to be charming and then take whatever steps are necessary. *You* must decide. With this decision the attitude will immediately improve and you are started in the right direction. Ask yourself: Do I always make an effort to be courteous? Do I give compliments without "gushing?" Am I cheerful when given an unglamorous task? Do I avoid reciting my personal troubles? Is my smile sincere? Am I tolerant of others' faults or mistakes? Do I try to be my own best self?

If you can answer an honest, "Yes" to every one of the questions, you are a charmer indeed and it would be a pleasure to know you. If



you are lax in some departments, despair not. The miserably shy person, for instance, can't be expected to change overnight but it is possible to make improvements little by little.

Watch your facial expression. Nothing is more important to charm. Charming thoughts reflect in a charming expression. To be born beautiful is one thing; a lovely expression can make you seem beautiful.

Learn to smile. It is a skill that can be acquired and it works. Practice in front of your mirror. Think of something that made you especially happy and smile about it. What? You don't have anything to smile about? That couldn't be. If you are reading this you are nine chances out of ten a square dancer and this in itself is enough to produce a smile.

It is a known truth that practicing smiling to attain a pleasant expression can even help to improve your complexion! This is so because the more you practice the more easily the muscles will respond to smiling; the exercise of the facial muscles helps circulation and this in turn helps the complexion. You see?

If happy thoughts help to attain a pleasant expression, then conversely it is a grisly fact that the opposite useless, petty, jealous ones tend to give you a sour look. Get rid of them.

Good manners are a part of charm. This doesn't mean stiff or stilted manners but an awareness of what is required in any given situation — and they should come naturally. Good manners could be called another definition of kindness. Tact plays an important part, too.

You can learn to do and say the right things at the right time. Begin by learning to wait and watch instead of blurting out thoughtlessly and so leading to misunderstandings.

Accept, with understanding, people, ideas

CHARM CONTINUED

and situations which differ from yours. It does not mean you have to agree. It does mean that you have to realize that each has a right to his viewpoint, they and you, too.

In order to keep a youthful outlook and cultivate a well-rounded experience which will contribute to your charm, don't be afraid to try some new ideas. Move outside your "dance" social circle occasionally to see what's going on in the rest of the world. Investigate new hobbies, new interests – but don't stray too far from square dancing. Spend a part of your day doing something for somebody else. Mix with younger people. Note trends in art, music, literature. You've practiced smiling – now learn to laugh – often, spontaneously, maybe just at life or at yourself.

If you have absorbed the analysis and directions for possible achievement of charm which we have presented thus far, you have been alert, open-minded and busy. You are also very likely a happier person with a sincere smile on your face and who knows what benefit in your personal life may result from this? Next we will go further into methods of self-improvement, including work with the voice, the posture, grooming, exercises, beauty hints and the like. You will not want to miss these touches to make you "irresistibly attractive," like Mr. Webster's charmer.

Installment Two Next Month



By Terry Golden, Colorado Springs, Colorado

APPARENTLY THE PARENT of this song is "The Little Old Log Cabin In The Lane," from back east somewhere. When the big wave of emigrants settled in the plains, where trees were few and at a premium, and too scarce to build log cabins out of, someone composed Sod Shanty. A cellar was dug, then strips of sod were laid along the lines of the cellar, and enough poles or boards were rustled to make a sort of supporting framework over the top. What went over this was largely due to the ambition and financial resources of the builder coupled with what was available in the area.

Ultimately a layer of sod was laid on top to shed water and keep in warmth, and keep out cold. A runty guy built a low roof (unless he had a tall wife), and a tall man built a high roof; but there was no sense in building one any higher than necessary. It was more work to build, used more material, was harder to heat, and let in more weather. They could be pretty cozy, but the tendency to a leaky roof was commonplace, and what with all the soil and grass and roots, the family was apt to find that they shared their home with an assortment of lesser wildlife.

Jack Thorpe, the Cowboy poet, seems to have taken substantially the same tune for his dolorous ballad, "Little Joe The Wrangler." "Sod Shanty" can be found in Sandburg's "The American Songbag," (Harcourt-Brace), and in B. A. Botkin's "Treasury of Western Folklore," (Crown Publishers). I'm inclined to feel that this is not a folk song in the truest sense of the term; it seems to me that it's a little too polished, both in the words and in the tune, and I don't know of different versions having developed to any extent.

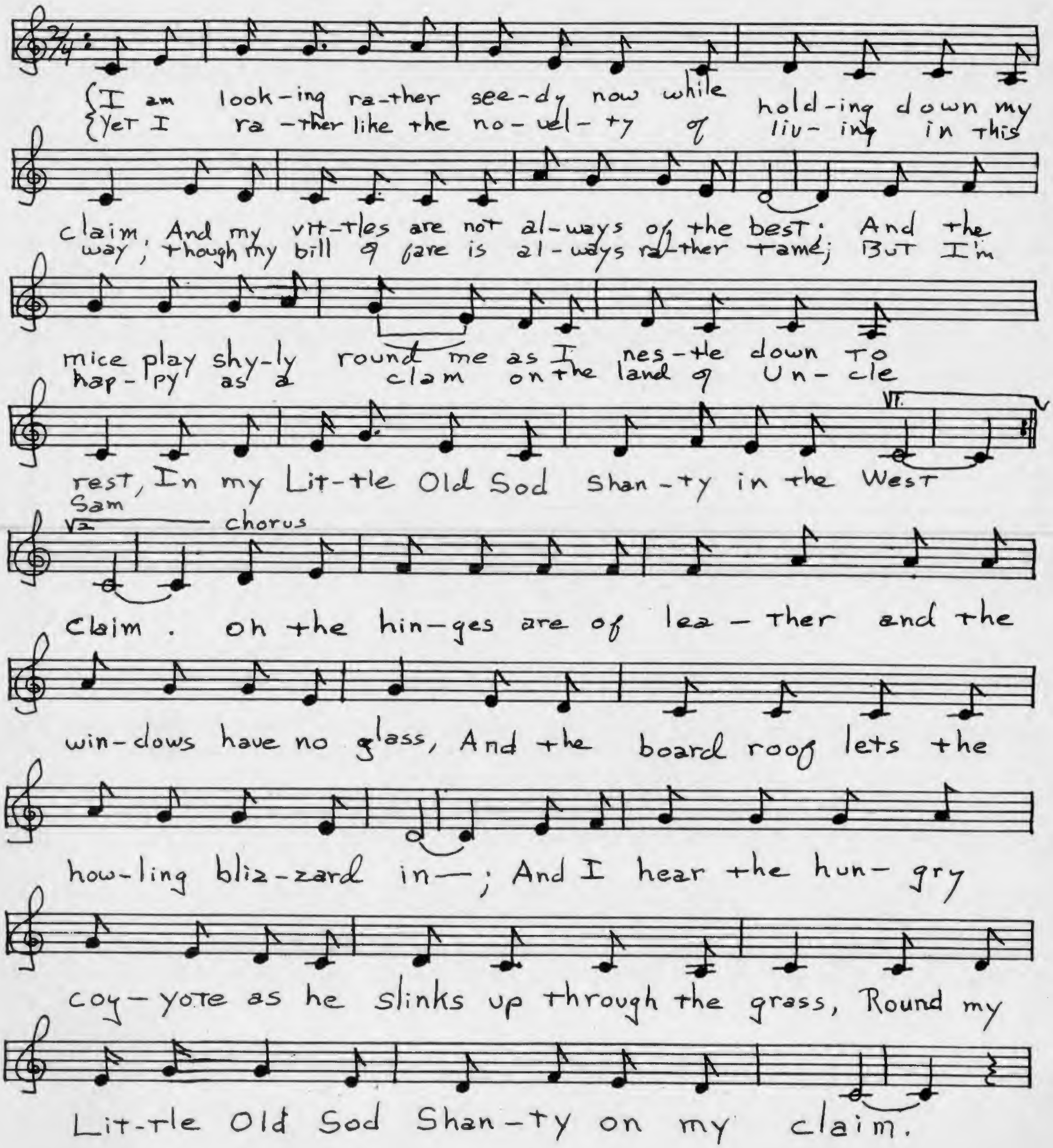
The development of variations is a characteristic mark of folk songs. Nonetheless, it's a good song and a good tune.

The tune is that used for one of the five parts of what was danced as "The Singing Quadrille," around Colorado Springs. The call, to the entire five parts, was put out by Bud Udick, of Colorado Springs, on his Bar Nothing label, album number 2. The recordings were

actually made at the weekly dances in the Broadmoor Hotel Ballroom, with Cactus Tait's orchestra.

I'm afraid these albums are all gone now, but the series with music only, without calls, is available on Lloyd Shaw label, numbers 133, 135, 137, 139, from Mrs. Lloyd Shaw, 1527 Winfield Ave., Colorado Springs, or on order through your local record dealer. These are on 78 RPM, 10-inch, thank Heaven, but Mrs. Shaw tells me she's going down the drain along with the rest of them and going to put them out on 45 RPM soon. Yes sir! The world's sure going to pot!

THE LITTLE OLD SOD SHANTY



STYLE SERIES:

VARIATIONS FOR ALL FOUR

PART TWO

ANY NUMBER OF NORMAL two-couple figures can be extended into four-couple movements, sometimes with rather intriguing results.

One of the fundamental attempts in this direction is with the Right and Left Thru extended to all four couples working. (See Sets in Order Sept. 1962).

A logical follow-up to the Right and Left Thru is Jim York's familiar Suzy-Q pattern, which often follows a Right and Left Thru. Once again we have used a tandem series of photographs — in one showing the movement with two couples working and, directly below it, the comparable phase of the movement with an entire square working simultaneously.

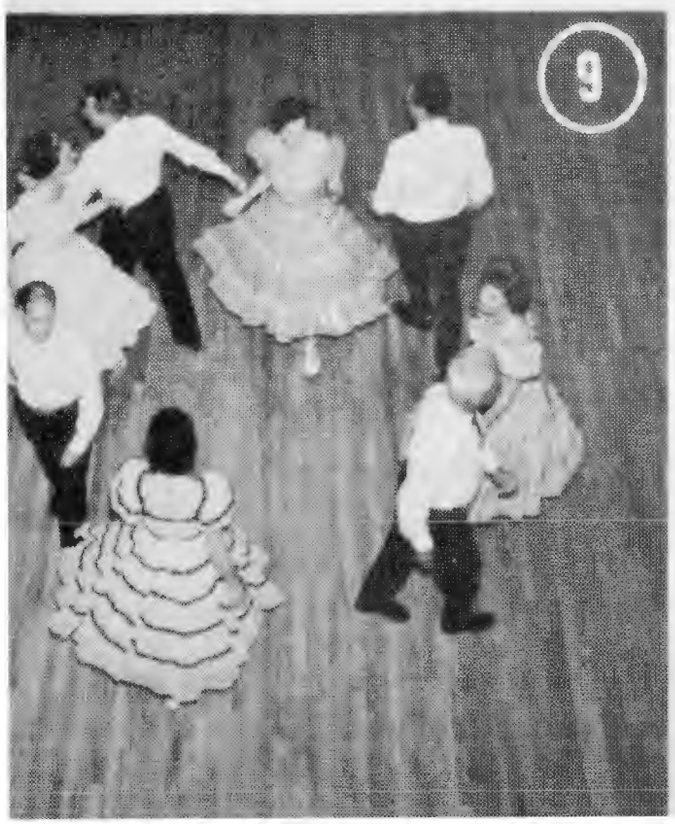
Starting with a simple two-couple Suzy-Q the dancers have just finished a courtesy turn (1) and each moves forward to turn the opposite with a right forearm (2). Heading back to the starting spot each person turns partner by the left arm (6) and then repeats the movement. Each turns his opposite with a right forearm (7) then returns to partner for a Courtesy Turn (8).

For all four couples the only rule to remember is that each dancer works between his partner at the starting spot and his opposite. Starting from a square (3) each dancer leaves home and, with the men moving clockwise and on the outside of the set and the ladies counterclockwise and on the inside, they pass their corners (4) and meet their opposite at a spot one-quarter to the man's left (or one-quarter to the lady's right). Turning this opposite with a right arm (5) each dancer leaves this person and retraces his steps back to home (9) passing left shoulders with the same corner girl and meeting partner at home (10) for a left arm swing. After having turned half way around (11) dancers once again pass the corner with the men on the outside of the square, turn the opposite with the right forearm (12), retrace their steps passing the same corner girl with the men on the outside, to meet and courtesy turn their partner at the starting spot (13) and ending in the original starting position (14).

The call for this would be virtually the same as it might be for two working couples — of course allowing more time for the additional ground to be covered. The combined movement of all four right and left thru and all four Suzy-Q was dreamed up by Dan and Madeline Allen and named The Chinese Knot.

The third in the series of "Variations for all Four" will place the emphasis on the Star Thru — next month in Sets in Order.











A simple call for Suzie Q:

1st and 3rd
Right and left thru
Turn right around
And Suzie Q
Turn the opposite lady
By the right arm around
Partner by the left
With the left hand around
Again, opposite lady
By the right arm around
Back to your partner
And turn her around





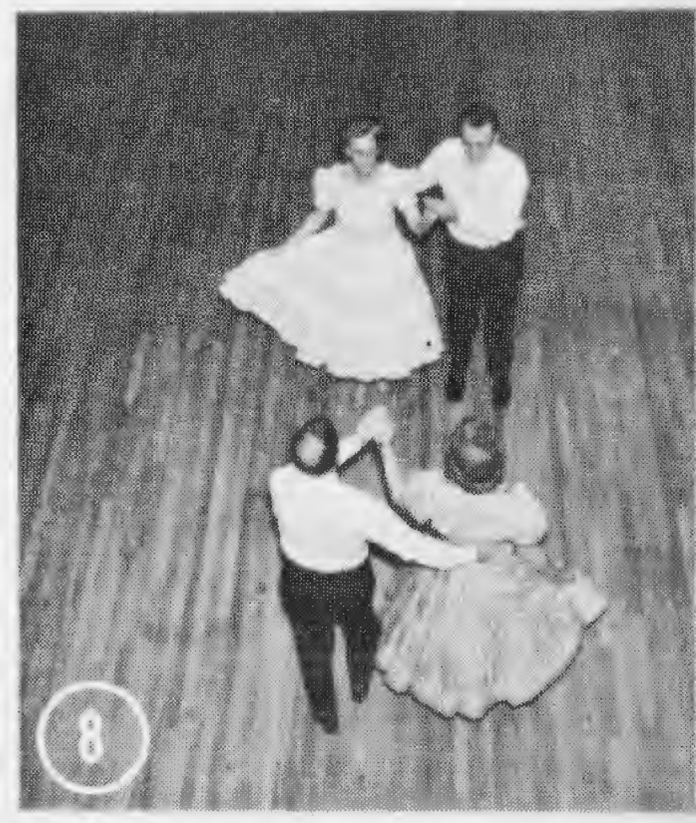




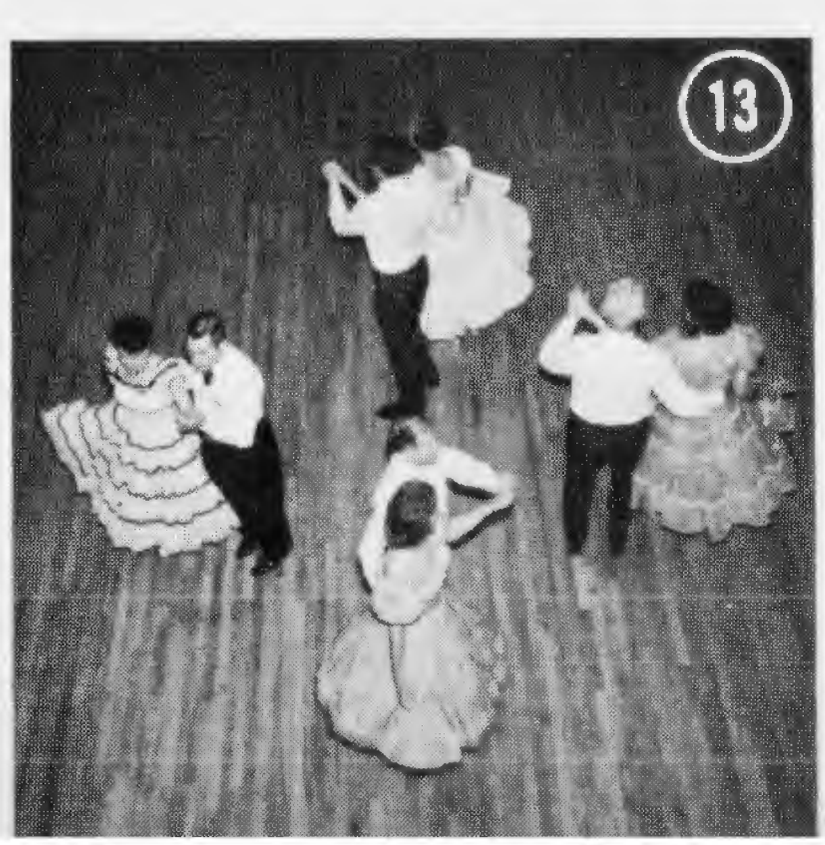


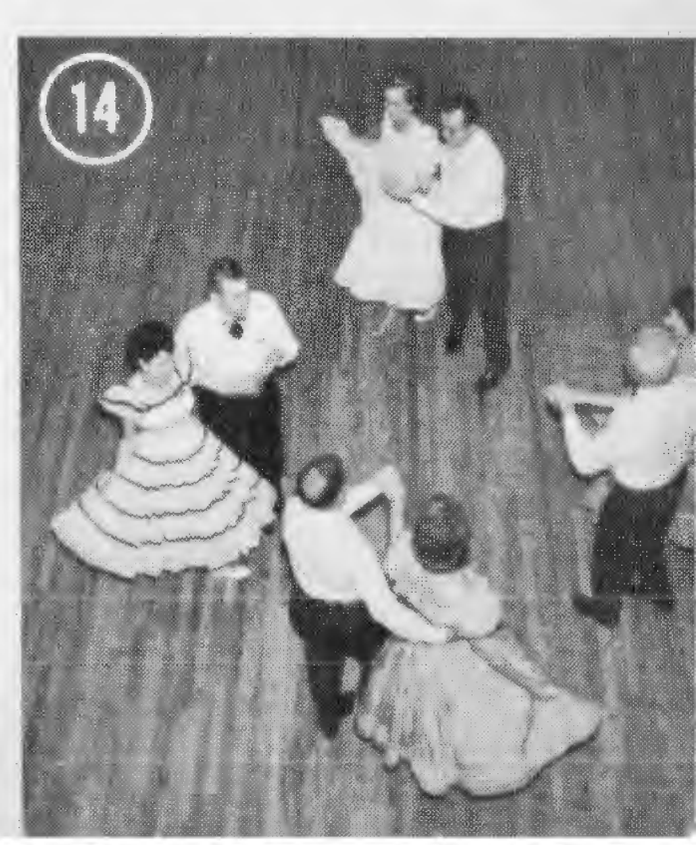
Note: When calling Chinese Knot

While the call can be very similar to that for the Suzie Q (shown above) much more time will have to be allowed for the dancers to comfortably cover the additional distance. The caller may add extra descriptive and directional patter as needed by the dancers during the combined sequence.









Personal Portrait:

HARRIETTE BLOHM
SQUARE DANCE HOSTESS



Harriette

TO MEASURE IN TERMS OF JOY and satisfaction exactly what square dancing has brought to Harriette Blohm of Hollywood, California, would be an impossible task. Harriette has adopted square dancing as a way of life, an antidote to sadness, a determining factor in daily endeavor. She has in turn made for herself a position unique in square dancing as one of its most active, gracious hostesses.

Harriette admits to a birth date of 1889; she will let you do the arithmetic. She had never danced a step in her life until after the passing of her husband, to whom she was ardently devoted. At this time she had such a seemingly insurmountable adjustment to make to even continue normal living that she consulted a psychologist. He suggested that she take up square dancing. The idea came as a shock to a non-dancer, bookworm type of person in her more than middle years but Harriette, figuring that her advisor knew what he was talking about, obediently sought a class with Martin Trieb at Hollywood High School. This was in March, 1949; she was 60 the following April.

At first she square danced once a week, then twice and finally, eight times a week. Yes, that's correct; she danced both Sunday P.M.'s and evenings – which makes every night and twice on Sundays – eight times a week.

Harriette began to make her reputation as a square dance hostess back in 1950. In July she gave a square dance at the now defunct Barn at Plummer Park in Los Angeles as a token of appreciation to her friends for sharing partners. She had four squares of guests.

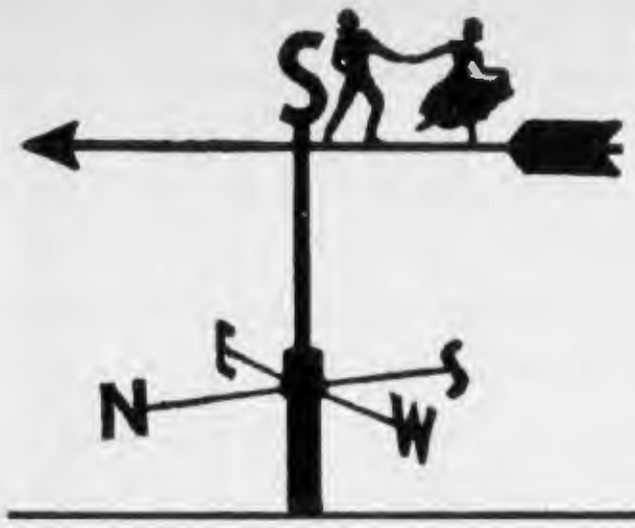
Growing tired of taking street cars and buses or depending upon her friends, Harriette decided she ought to have a car to get her to the square dances, so after 25 years of not driving, she bought a bright red convertible and passed her driver's test with flying colors.

The four-square party merely whetted Harriette's appetite for party-giving so thru the years she has established a tradition of two parties a year. One, at Christmas time, is a square dance party which some 70 squares now attend. The other is an Easter Open House where almost 200 people pass in and out of her tiny white Hollywood cottage.

Besides offering new friendships at a time when she needed them most, square dancing has brought to Harriette the chance to exercise her culinary skills. She makes most–sometimes all – of the refreshments for the huge crowds thronging her dance parties and open houses. At Sunny Hills, where Harriette "entertained" after the National Convention in San Diego, she served 4800 cookies which she had baked herself.

Essentially a shy person and an omnivorous reader, Harriette was brought out of herself by her contact with the square dance world. Crowds used to bother her but she made herself go out and dance. The transition to a poised and happy person didn't happen overnight. It took quite a while and plenty of self-discipline was required to get her into her little convertible and headed for the dance hall.

"For the love expressed to me by square and round dancers wherever I go, I shall never cease to be grateful," says Harriette, "it means everything to me."



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Alabama Activity

October 13 will be the date of the Annual Fall Festival in Tuscaloosa at Fort Brandon Armory. There will be an afternoon session with area callers and night session with Joe Lewis, who will also be featured at the after party breakfast. Square dancing in this locale will mark its ninth birthday in October so the Festival is by way of celebration.—*Flo Kinkead*

The Montgomery Area Square Dance Assn. will hold its 3rd Annual Dixie Jamboree in the giant State Coliseum in Montgomery on October 20. Frank Lane will be the caller for the P.M. and evening dancing. Dressing rooms are available at the Coliseum and there are motels nearby for those wishing to spend the night.

—*Evie Shoemaker*

Louisiana Lore

The 10th Annual Jamboree of the Square D Club of Shreveport will be held on October 27 at the air-conditioned American Legion Club on Cross Lake. Rounds will be taught at 1:30 P.M.; Mack McCoslin will handle the square dance workshop at 3 P.M., followed immediately by free "eatin',". At 8 P.M. Red Warrick and Al Treppke will M.C. a program of fine callers. Jim Horn's teen-age Lone Star Ramblers from Dallas will present an exhibition during the evening. Breakfast and an after party will conclude festivities.

Shreveport and Bossier City are bidding farewell to Cal and Jean Golden, thru whose teaching and leadership the Dixielanders Square Dance Club was formed. Cal is headed for a tour of duty with the Air Force at Goose Bay, Labrador and Jean is returning to California to await Cal's return from overseas.

—*Ann Hendershot*

About 9 months ago Celeste and Lionel Lapuyade and the Marvin Goldmans started a new round dance club called the Nola Rounders (Nola stands for New Orlean, La.). Five couples who are charter members sponsored a class of basic round dancing and from this grew the club. John Rolfes is president and Milton May treasurer. The club badge bears a gold phonograph record decorated by a musical note.

Florida Facts

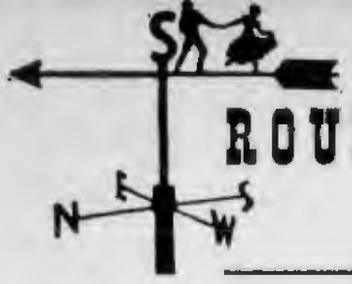
Square dancers, ever ready to help in emergencies, collected a purse of $835.00 at the National Convention in Miami Beach for the Keith Klines, to help defray extra expenses incurred upon the accidental death of their small daughter, Rebecca Lee, 10 years old, in Miami. The Klines have been active square dancers for seven years and served for a time in the Central Iowa Federation. —*Pat Kuhns*

Indiana Incidents

The square dance to be held in the National Guard Armory in Martinsville on October 13



Miss Margaret Carswell, a Scottish exchange teacher from Ladybank, Scotland, is obviously enjoying the square dance dolls presented to her by the Jackstraw Squares of Denver, Colo. Miss Carswell absorbed square dancing among other American ways during her stay. She returned to Scotland in June.



ROUND THE OUTSIDE RING

will be one of the highlights of the 3rd Annual Fall Foliage Festival. The three Morgan County square dance clubs are joint sponsors of the dance. Dancing will begin with an afternoon session from 2-5 P.M., with Jim Smith and Bob Henderson as M.C.'s. The big evening session beginning at 8 will feature Jim Brower. The Fall Foliage Festival is one of the state's outstanding events in a setting of picturesque natural beauty. *—Maxine Naugle*

The Indiana State Callers' Assn. held their summer workshop on August 17-19 at the Indiana University Medical Center in Indianapolis, with Bob Ruff of Whittier, Calif., in charge of squares and rounds. *—Hazel Spall*

Wisconsin Whispers

The Oktoberfest in La Crosse is patterned after the 200-year-old Oktoberfest in Munich, Germany. The initial such celebration last year met with such success and enthusiasm that it was decided to make it an annual event. Roving German bands, an Art Show, a Queen Pageant, polka dancing to Frankie Yankovic, soccer matches, etc., will be climaxed in interest to square dancers by the square dance on October 7. Arnie Kronenberger and Joe Lewis will share the calling, the former in the afternoon, the latter in the evening. Happy Twirlers Club is the sponsor.

Illinois Items

The Illinois Square Dance Callers' Assn. is presenting its 8th Annual Northern District Fall Festival on November 3 at the YMCA in Aurora, P.M. and evening. With a host of good callers and 3 fine halls, dancers are looking forward expectantly to this event. Write Harold Lund, 302½ Franklin St., Oregon, Ill., for tickets. *—Will Mills*

September 29 was the date of the 12th Annual State Callers' Festival which took place in the Manufacturers' Bldg. on the Indiana State Fairgrounds in Indianapolis. Burton's Wranglers furnished the music for a long slate of Indiana callers. *—Reed Moody*

Ohio Observations

The Toledo Area Callers' Assn. has elected for its leaders in 1962-63: Frank Lehnert, Pres.; Jack May, Vice-Pres.; Bernie Schoenfelt, Recording Secy.; Guy Wince, Treas.; and Lois Coy, Corres. Secy. The association plans to continue its Round of the Month program which was so well-received and supported this past season.

One of the high points of summer square dancing in Ohio was the 1st Annual Cedar Point Square Dance Convention in Sandusky. Over 800 dancers from 5 states squared up to the calling of Johnny Davis, Jack Jackson, Dave Taylor, Jack May and Pete Peters on July 29. The Frank Lehnerts and Jim Coys were in charge of the round dancing.

—Jo Peters

Arizona Amblings

The 14th Annual Copper Cities Festival will take place at the Gym in Globe on October 20, sponsored by the Bustles and Boots Square Dance Club. Breakfast will be at 7:30 A.M., dancing all day long. *—Charles McFrederick*

Those dancing young people from Yuma, the Country Cousins coached by Orva Freestone, have added a second bus to their caravan which also includes two Corvair sportswagons. The young folks do a full program of demonstration dancing, including folk and square dancing. One of their latest appearances was at the World's Fair in Seattle.

Washington Wandering

There are 5 halls and 10 enthusiastic clubs in the immediate area around Bremerton Naval Base and visitors are welcome. For further information on square dancing there, write P.O. Box 4113, Bremerton. *—Frank Lausund*

For still more up-to-date word on square dancing around and about Washington, here are a few telephone numbers to jot in your square dance book: Tacoma, Jean Thomas, LE 75585; Sumner, Austin Hogenson, UN 36238; Puyallup, Don Anderson, TH 56943; Shelton, Wright Carlson, HA 62057; Auburn, Gay Wright, TE 30819; Bremerton, Bob Bates, ES 35420.

California Capering

The Solvang Valley Twirlers are having the Annual Aebleskive Dance on October 14. This dance is held in the little Danish town of Solvang, at the American Legion Hall, from 1 to 5 P.M. Winfred Nogues will be the M.C. for the afternoon, with all guest callers present being asked to take their turns at the mike. Aebleskive are a most delectable Danish pastry which will be served at the close of the dance for refreshments. Dancing visitors are invited

to come and enjoy the quaint setting, the dancing and food.

On October 27-28 Sacramento's Third Annual Harvest Hoedown will activate the city's Memorial Auditorium. Spectators will be admitted free. There will be separate dances for teen-agers and new dancers. —*R. C. King*

The International Square Dance Festival was held in Long Beach on July 20-22. Events were scheduled for the Convention Hall, the Exhibition Hall, the Municipal Recreation Center, the Veterans' Memorial Hall, the Cinderella Ballroom and the Wilton and Lafayette Hotels. There was sparse attendance at many of the day-time events but the evening program attracted a much larger quota of square and round dancers. Much stress was laid on the round dance program. After-party dancing went on until the wee, small hours with Del Price, Chuck Raley and Bob Van Antwerp passing the mike back and forth. Music was by Schroeder's Playboys and the Haylofters.

Bill and Mae Tickell are Chairmen of the Tenth Annual California State Convention, planned for Long Beach on May 31, June 1-2, *1963* in Long Beach. Their staff consists of the Stan Pietrowskis, Wes Hicks, Norm Holloways and the Square Dance Advisory Board has Bob Van Antwerp and Travis Snodgrass, with the Bob Morrisons on rounds. South Coast Association is named as official host. Exhibition groups are already being registered and anyone interested may write to Elmer Miller, 14920 Orange, Paramount, for information.

New Mexico Notes

Carrizo Lodge at Ruidoso was the scene of a square dance back on August 18-19. It didn't seem to have any official name but the decorative map which went out to advertise it was most interesting. Selmer Hovland and C. O. Guest were the slated callers.

Texas Talk

Square dancing in the El Paso area is gaining interest and popularity due to the efforts of the Southwest Area Square Dancers' Assn., composed of members from the eight El Paso square dance clubs. The association has brought in many fine callers during the past year, such as Marshall Flippo, Red Warrick, Al Brownlee and others. Every 2nd and 4th Friday they put on a free dance at the International Airport, as well as sponsoring 5th Saturday night dances.

—*Kay Woodward*

Bob Parker, recently re-elected President of the San Antonio Square Dancers' Assn., and his officers are busy planning dances for the coming season. Outstanding this fall will be the dance on November 24 with Tod Williams from Garden City, Kansas, calling.

—*Deloris Breske*

D.C. Area

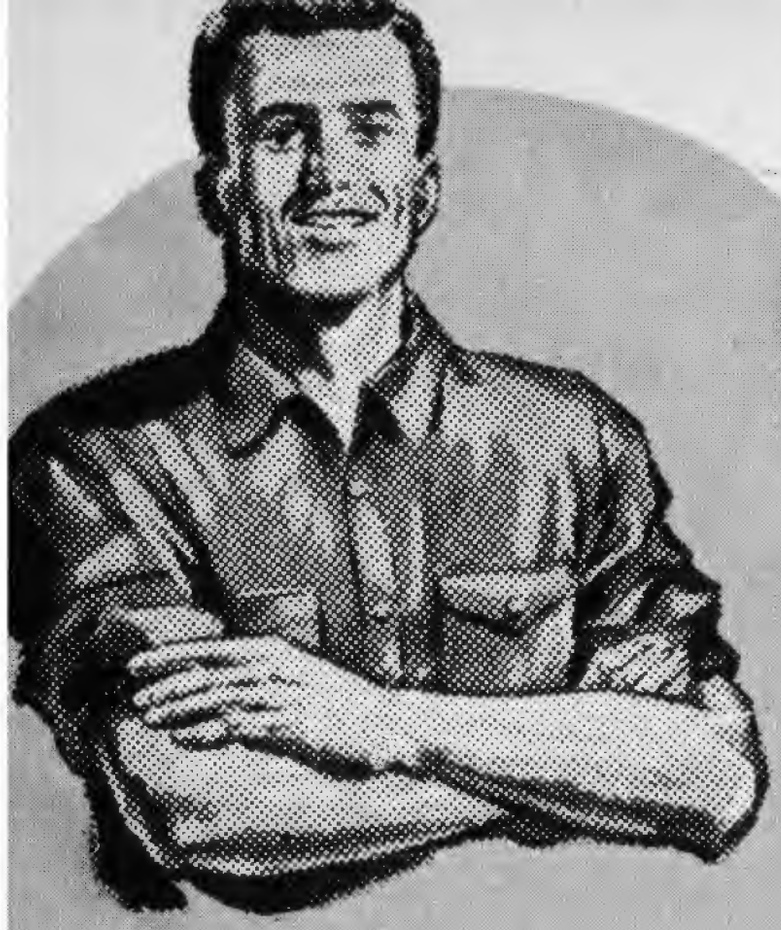
The new board for WASCA, the dancers' organization centered in the D.C. area, is comprised of Al Burrows as President; Dave Anderson, Vice-Pres.; Carrie Newson, Secy.; and Joe Auth, Treasurer.

News from New Jersey

Park Promenaders of Audubon Park are looking forward to their third annual week-end in the Pocono Mountains. Their destination is the Skyline Inn at Mt. Pocono, Pa., on October 19-21. Buck Fish will be the caller and Ann and Ed Bodine will teach the rounds. The theme set for their Saturday night after-dance party is "Gay Nineties." —Helen Millman



The Foot 'n' Fiddle Club of Aruba, N.W.I., is still going strong after twelve years of dancing. Callers are continuously developed within the group, pictured here on the occasion of a farewell party to the Ottie Goodwins, initiators of the club.

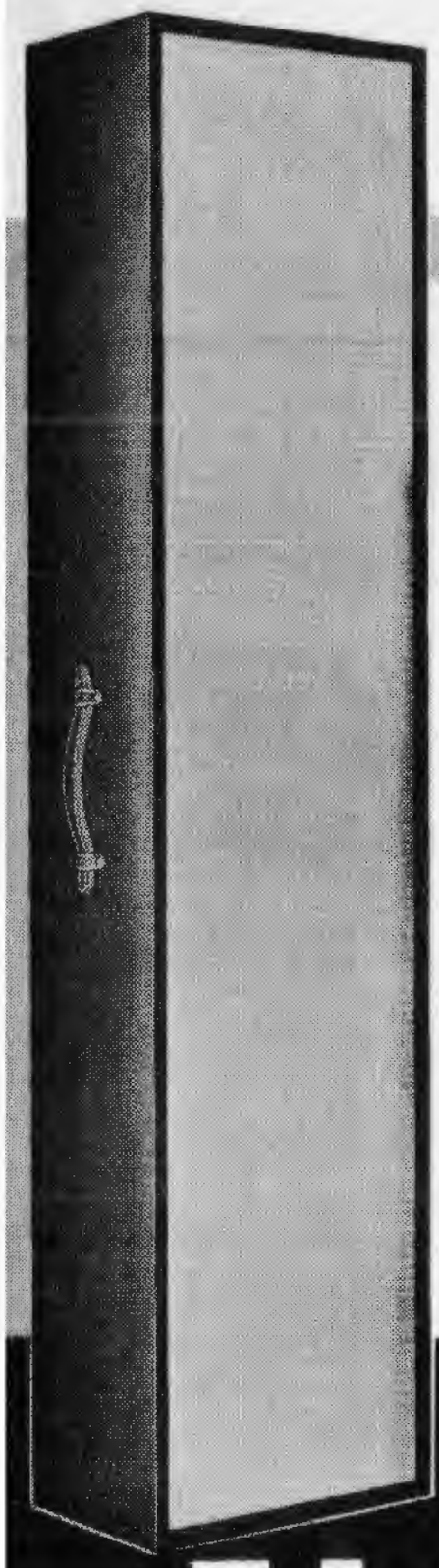


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Sets in Order WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

October 1962

A GOOD NUMBER OF YEARS AGO an extremely successful caller told us, "When guest calling for an unfamiliar group I always stick to Arkansas Traveler. If I see that the folks can handle the simple version then I just keep on making it fancier so that they feel they are getting a good call."

This month our drill master, George Elliot, comes up with some modern variations of the old Arkansas Traveler. You may find some here you'll want to include in your repertoire.

First and third go forward and back
Turn the opposite lady a right hand round
Partner left as she comes down
Corners all a right hand around
Back to your own with a left hand round
Then promenade old corner and don't slow down
Don't stop — go red hot
Turn the right hand lady a right hand round
Partner left as she comes down
All the way round
Corner lady a right hand around
Back to your own a left hand whirl
All the way round to the right hand girl
Go right and left grand

One and three go forward and back
Turn the opposite lady a right hand around
Partner left as she comes down
Corners all a right and left thru
Face that two when you get thru
Turn the opposite lady a right hand around
Partner left as she comes down
The opposite lady a right and left thru
Face that two
Turn the opposite lady a left allemande
Partners all a right and left grand

First and third you bow and swing
Go round and round with the pretty little thing
Take your girl to the side of the town
Circle up four and don't fall down
Head gents break and make two lines
Forward eight and back in time
Turn the opposite lady a right hand round
Partner left as she comes down
The opposite lady a right and left thru
Turn the girl, face that two, trail thru
Find old corner, left allemande

First and third go forward and back
Turn the opposite lady a right hand around
Partner left as she comes down
Split your corners — separate go round one
Into the middle trail thru and turn back
Two and four go forward and back
Turn the opposite lady a right hand around
Partner left as she comes down
Split your corners — separate go round one
Into the middle do a half square thru
When you get thru turn back
Turn the opposite lady a right hand around
Find old corner, left allemande

First and third go forward and back
Turn the opposite lady a right hand around
Partner left as she comes down
Corners all a right and left thru
Same ladies chain you do
Chain 'em back the same old track
Same ladies lead a Dixie chain
Girls go left and boys go right
Find old corner, a left allemande

First and third go forward and back
Turn the opposite lady a right hand around
Partner left as she comes down
The opposite lady a right and left thru
The other four trail thru
Find old corner, left allemande

First and third go forward and back
Turn the opposite lady a right hand round
Partner left as she comes down
Corners all you star thru
Then a right and left thru
Turn the girl and pass thru
Face your partner
That's old corner, left allemande

First and third go forward and back
Turn the opposite lady a right hand around
Partner left as she comes down
Corners all a right and left thru
Turn the girl a half sashay
Pass thru and turn back
There's old corner, left allemande

GENTS EVEN

By George Elliott, Van Nuys, California

Forward eight and back like that
Four ladies chain the inside track
Turn the girl in the usual way
First and third a half sashay
Side gents pass thru and star thru
Head ladies pass thru and star thru
Everybody move to the next old two
Cross trail thru and find old corner
Left allemande

LAME DUCK
By Del Coolman, Flint, Michigan

One and three do a half sashay
Up to the middle and back that way
Up to the middle, box the gnat
Square thru four hands round, don't look back
New corner, box the gnat
Face a new two and pass thru
Make a U turn back
Square thru three-quarters round
(you're facing out)
Arch in the middle, ends turn in
Square thru three-quarters round
Corners now, box the flea
Face a new two, pass thru
Make a U turn back
Square thru three-quarters round
(you're facing out)
Arch in the middle, ends turn in
Pass thru, allemande left

LEASE'S JUST FOR FUN
By Milton Lease, Palm Springs, California

Heads to the center and back with you
Forward again and half square thru
California twirl, back away
Sides divide, star thru
Down the center half square thru
California twirl
Heads divide, star thru
Down the center, half square thru
California twirl
Sides divide, star thru
Down the center, half square thru
California twirl
Heads divide, star thru
Face your corner, left allemande

SINGING CALL *

HAPPY DAYS ARE HERE AGAIN
By Fenton "Jonesy" Jones, Glendale, Calif.

Record: MacGregor 937, Flip instrumental with Fenton "Jonesy" Jones

FIGURE

Hey, now the heads star thru
You'll do a right and left thru
It's a full turn around, do sa round those two
All eight chain thru walking down the track
Happy days are here again
Walking and a talkin', you'll meet 'em again
Do a right and left thru
And the heads duck in
Box the gnat, star right
You travel the town
Pick up your corner arm around
The inside ladies roll away
Four girls backtrack hear me say
Pass your partner
Now you pass 'er again
New corners left allemande
Promenade your baby walkin' hand in hand
Harmonize and sing it with a brand new friend
(a pretty little wren)
Happy days are here again

Sequence: Figure twice for head couples, Figure twice for side couples

TWIRLERS' DELIGHT
By Bill Peterson, Detroit, Michigan

Four ladies chain a grand chain four
Turn the girls, we'll dance some more
Heads right and left thru across the way
The side two couples a half sashay
Heads pass thru, U turn back
Left square thru across the track
Count to four, stick out your hand
There's the corner, left allemande

RED HOT CROSS TRAIL
By Ramblin' Bob Dubree, Knoxville, Tennessee

One and three gonna square thru
Count four hands that's what you do
Half square thru the outside two
U turn back, go forward and back
Cross trail thru and go red hot
Right hand lady right hand around
Turn your partner left hand around
All the way round to the corner girl
Turn this lady a right hand twirl
Back to your partner allemande thar
Gents back up in a right hand star
Shoot it now with a full turn around
Gents star right across the town
Turn the opposite a left hand around
Right to the corner, pull her by
Allemande left with your left hand
Here we go right and left grand

DOUBLE DIXIE

SET 'EM UP IN THE OTHER ALLEY
By Sam Grundman, Berkeley, California

All four couples half sashay
Heads go forward and back that way
Then star thru, California twirl
Forward eight and back to the world
Now Dixie chain on the double track
Leads turn back and box the gnat
Do a right and left thru and turn this girl
Dive thru, California twirl
Split the outside round one
Forward eight and back that way
Inside four half sashay
Just the ends box the gnat
Face the middle, star thru, California twirl
Forward eight and back to the world
Dixie chain on the double track
Leads turn back, box the gnat
Right and left thru and turn the girl
Dive thru, California twirl
Do sa do the outside two
Back to back then face the middle
Forward and back to the tune of the fiddle
Pass thru, face the middle
Dixie chain on the double track
Leads turn back, box the gnat
Change hands, left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler *Round Dance Editor*
Bob Page *Square Dance Editor*
Don Armstrong *Contra Dance Editor*

RALEY'S TWIST
By Chuck Raley, Long Beach, California

Head ladies chain to the right
New head ladies chain across
Number one lead to the right
Circle up four, head gent break and line up four
Up to the middle and back
Up to the middle and bend the line
Half square thru
Those who can right and left thru
Same two half square thru
Those who can right and left thru
Same two half square thru
Those who can right and left thru
Same two pass thru
Those facing out California twirl
Those who can right and left thru
Center couple California twirl
Right and left thru with the outside two
Turn the girl and star thru
Go right and left thru
Trail thru and left allemande

WHIRLYBIRD
By Tom Tobin, Los Angeles, California

Head two ladies chain across
Turn 'em boys so they won't get lost
Same two a right and left thru
Then cross trail, behind the sides star thru
Two and four a right and left thru
Same two ladies chain you do
All eight a half sashay
Center four square thru
Three hands around, pull 'em thru
With the heads a left square thru
Three hands around, don't stand
Partner right, a right and left grand

FOR ONLY THE BRAVE

DEVIL'S DREAM
By Fred Applegate, La Mesa, California

Forward eight and back you get
Four ladies chain across the set
Then number one go across the floor
Split that couple and line up four
Number two do it too
Split the couple across from you
Forward and back, step it light
Line at the head sashay right
(stand behind side line)
Forward eight, four fall back
Bend two lines and pass thru Jack
Bend the line one time more
And square thru across the floor
Heads go three, sides go four
If you can, star thru (one couple)
If you can, wheel and deal (one line)
If you can, California twirl (one couple)
If you can, pass thru (two couples)
If you can square thru one time more
(two couples)
Head couple three, side couple four
All eight from where you stand
Girl on the left, right and left grand

RIP WHAT
By Merl Olds, Los Angeles, California

Heads square thru full around
Right and left thru the outside two
Circle half, inside couples
Rip and snort to a line of four
Center four right and left thru
Others box the gnat
Center four cross trail
Ends pass thru, left allemande

TICK-TOCK
By Mel Rich, University City, Missouri

Heads go forward and back with you
Forward now and square thru
Four hands round, California twirl
Eight go up and back to the world
Double pass thru and the lead two
California twirl, go right and left thru
Center two a full turn do
Double pass thru and the lead two
California twirl, go right and left thru
Center two a full turn do
Double pass thru and the lead two
California twirl, go right and left thru
Center two a full turn do
Double pass thru, the lead two
California twirl, go right and left thru
Then star thru, right and left thru
Turn 'em boys and when you do
Dixie chain across the land
Gals turn back, left allemande

SINGING CALL *

JUNE NIGHT
By Merl Olds, Los Angeles, California

Record: SIO 127, Flip instrumental with Bob Page
OPENER, MIDDLE BREAK and CLOSER:
You circle left . on a June night .
In the moonlight . with you . . .
Allemande left . then weave the set .
You'll think of love . 'neath the stars above .
Right arm turn her . gents star left .
Once around then . do sa do . . .
On a June night . (take her) home tonight .
In the moonlight . with you . . .
FIGURE:
Heads square thru . go four hands .
Corner do sa do . once around . . .
Pass on thru . allemande left you do .
Promenade the town . heads wheel around .
First you star thru . then you cross trail .
Turn back and swing . promenade . . .
Take her home now . on a June night .
In the moonlight . with you . . .
SEQUENCE: Opener, Figure twice for Heads, Middle Break, Figure twice for Sides and Closer.
Note to Callers: This dance should be called in a "Quiet" manner. Bob Page makes it interesting by lowering both voice and music several times thru the dance. Calling it in this manner offers the dancers a refreshing change of pace. This is particularly effective just following a "hot hash" patter call.

TRAINING WALTZ

I'LL ALWAYS BE IN LOVE

By Bill and Cathi Peterson, Detroit, Michigan
Record: SIO 3133
Position: Open, inside hands joined, facing LOD
Footwork: Opposite, Directions for M
Intro: Standard acknowledgment

Meas.

1-4 **Waltz Away, 2, Close; Face, Touch, —; Back Away, 2, Close; Step, Touch, —;**
Starting M's L and W's R waltz diag fwd away from partner; step fwd R in LOD turning R face (W L face) to face partner, touch L to R, hold; backing away from partner (M twd COH) waltz LRL; step bwd R, touch L to R, hold. (Note that Waltz ,2, 3; Step, Touch, —; pattern continues throughout dance.)

5-8 **Waltz Fwd, 2, Close; Step (Butterfly), Touch, —; Vine, 2, 3; Thru, Touch, —;**
Waltz diag fwd to meet partner; stepping R, turn to face partner coming into BUTTERFLY pos, M's back to COH, touch L; (3 count grapevine along LOD) side, behind, side; step thru R twd LOD, touch L, coming into OPEN pos facing LOD.

9-16 **Repeat action of Meas. 1-8,** ending in SEMI-CLOSED pos facing LOD.

17-20 **Waltz Fwd, 2, Close; Step, Touch, —; Circle Away, 2, 3; Side, Touch, —;**
In Semi-Closed pos waltz fwd one meas; step R, touch L, hold; turning away from partner (M L face, W R face), waltz one meas in a small circle to end facing partner; step R swd in RLOD, touch L, hold.

21-24 **Change Sides, 2, 3; Face, Touch, —; Change Sides, 2, 3; Butterfly-Banjo, Touch, —;**
Joining M's L and W's R hands, change sides in one waltz meas diag fwd in LOD (W XIF of M); turn to face partner and step R, touch L, hold; changing hands, cross back over with W going under M's R and her L (W again XIF of M); step R, touch L, hold (W turns ½ L face to end in BUTTERFLY-BANJO pos with hands joined at arm's length and right hips adjacent, W facing RLOD).

25-28 **Waltz Fwd, 2, Close; Face, Touch, —; Waltz Bal L; Bal R (to banjo);**
In Butterfly-Banjo pos, waltz fwd in LOD; step R turning to face partner, touch L, hold; in BUTTERFLY pos, waltz bal L; waltz bal R turning to face LOD (W RLOD) again in BUTTERFLY-BANJO pos.

29-32 **Waltz Fwd, 2, Close; Face, Touch, —; Twirl, 2, 3; Step, Touch, —;**
Repeat action of Meas. 25-26: W twirl R face under M's L and W's R hands as M dances one waltz meas in LOD; step R, touch L, to OPEN pos.

DANCE GOES THRU TWO TIMES, ending with a Bow and Curtsy.

FAST RHYTHM CHANGES

PEGGY

By Charlie and Bettye Proctor, Dallas, Texas
Record: Windsor 4674
Position: Open-Facing, M's back to COH, M's R and W's L hands joined
Footwork: Opposite, Directions for M

Meas

INTRODUCTION

1-4 **Wait; Wait; Apart, —, Point, —; Together (to Semi-Closed), —, Touch, —;**
Wait 2 meas: step bwd away from partner twd COH on L ft, hold 1 ct, point R toe fwd to floor twd partner, hold 1 ct; step fwd on R ft twd partner and wall into SEMI-CLOSED pos facing LOD, hold 1 ct, touch L toe beside R ft, hold 1 ct.

DANCE

1-4 **Fwd, 2, 3, Brush; On, 2, 3, Brush (Face); (Closed) Dip In, —, Recover, —; (Quick) Pivot, 2, 3 (to Semi-Closed), Brush;**
In Semi-Closed pos, start L ft and take 3 light running steps fwd in LOD, brush R ft fwd while dipping slightly on L knee; start R ft and take 3 light running steps fwd in LOD, brush L ft fwd and CW around in a small flare while turning ¼ R to face partner and wall; taking CLOSED pos, dip bwd twd COH on L ft, hold 1 ct, recover by stepping twd wall on R ft, hold 1 ct; start L ft and do a full R face couple pivot in 3 steps ending in SEMI-CLOSED pos facing LOD, brush R fwd in LOD.

5-8 **Fwd, 2, 3, Brush; (Slow) Twirl, —, 2, — (to Butterfly); L Back Pas de Basque, R Pas de Basque; Roll, 2, 3, Thru (to Butterfly);**
Start R ft and take 3 light running steps fwd in LOD, brush L ft fwd while dipping slightly on R knee; while M moves alongside down LOD with 2 slow steps, L, R, turning ¼ R to face wall on second step, W twirls ¾ R face under her R and M's L arm in 2 slow steps R, L, ending in BUTTERFLY pos with M's back twd COH; start L ft and do a back pas de basque by stepping swd in LOD on L ft, quickly on R ft XIB of L, step quickly on L ft in place; repeat back pas de basque starting on R ft; release leading hands, swing trailing hands fwd and release as partners roll away from each other down LOD with 3 steps starting M's L ft, M turning L face and W turning R face, step thru in LOD on R ft turning ¼ R to face partner and wall, take momentary Butterfly pos, M's back to COH.

9-12 **Circle Away, 2, 3, Flare; Together, 2, 3, Touch (to Butterfly); Vine, 2, 3, Touch; Wrap, 2, 3, Touch (Face Out);**
Releasing M's L hand and W's R, push gently against M's R and W's L as partners turn away from each other in a small circle with 3 steps, starting M's L,

to make a half circle and face away from each other, flare R ft around in a CCW arc while pivoting slightly on L ft; complete the full circle with 3 steps, starting M's R ft, returning to partner, touch L toe beside R ft while taking BUTTERFLY pos with M facing wall; grapevine down LOD by stepping swd in LOD on L ft, step on R XIB of L, step again swd in LOD on L ft, touch R toe beside L ft; as M moves in RLOD by stepping swd twd RLOD on R ft, closing L to R, stepping again swd R on R ft in RLOD and holding 1 ct (continuing to face wall), W makes a ½ turn, keeping both hands joined and turning under her R and M's L arms with 3 steps L, R, L, and touches R toe beside L ft, ending in a standard WRAPPED pos with both facing the wall.

13-16 Unwrap, 2, 3, Touch (Face); Change Sides, 2, 3, Touch (to Butterfly); Side, Touch, Side, Touch; Change Sides, —, 2, — (to Semi-Closed);
M remains facing wall as he steps L, R, L in place and touches R toe beside L ft, while W unwraps by turning ½ R out in front of M with 3 steps, R, L, R and touches L toe beside R ft, ending with partners facing at arm's length, M's back to COH, M's R and W's L hands joined; start R ft and take 3 steps to change sides with partner, W turning L face under joined hands, touch L toe beside R ft while taking BUTTERFLY pos with M's back to wall; step to L side in RLOD on L ft, touch R toe beside L ft, step to R side in LOD on R ft, touch L toe beside R ft; start L ft and take 2 slow steps to again change sides with partner, W turning L face under joined hands, ending in SEMI-CLOSED pos facing LOD, ready to repeat dance.
PERFORM ENTIRE DANCE A TOTAL OF FOUR TIMES

Ending: During Meas.16 of the fourth and last time thru the routine, partners change sides with two quicks steps, keeping same hands joined, step bwd away from each other to arms length and acknowledge.

EASY TWO-STEP

MAPLE LEAF RAG

By Al and Mary Brundage, Westport, Connecticut
Record: Windsor 4677
Position: Intro — Open pos, Dance — Semi-Closed pos
Footwork: Opposite, Directions for M

Meas. INTRODUCTION

1-4 Wait; Wait; Walk Fwd, 2; 3, 4 (to Semi-Closed);
Wait 2 Meas: start L ft and walk 4 steps fwd in LOD with light strutting steps ending in SEMI-CLOSED pos facing LOD.

DANCE

1-4 Point Fwd, Point Bwd; Fwd Two-Step; Point Fwd, Point Bwd; Fwd Two-Step;
In Semi-Closed pos point L ft fwd in LOD, point L ft bwd in RLOD looking over L shoulder (W over R); start L ft and do one two-step fwd in LOD; repeat starting M's R ft and looking over R shoulder (W over L).

5-8 Apart, Draw; Together, (to Butterfly) Touch; Roll, 2; 3, 4 (to Semi-Closed);
Releasing lead hands M steps swd on L twd COH (W twd wall to OPEN pos), draw R ft to L; step twd partner on R ft turning to face in BUTTERFLY pos, M's back twd COH, touch L ft to R; swing trailing hands fwd partners roll away from each other progresing LOD making one complete turn in 4 steps (M turning L face and W R face) ending in SEMI-CLOSED pos facing LOD.

9-12 Fwd Two-Step; Fwd Two-Step; Turn Away, 2; Together, 2 (to Semi-Closed);
Do 2 two-steps fwd in LOD: using strutting bouncy steps partners circle away from each other (M twd COH and W twd wall) returning to partner in 4 steps L, R; L, R ending in SEMI-CLOSED pos.

13-16 Repeat action of Meas. 9-12 ending in OPEN pos slightly apart facing LOD.

17-20 Step Fwd, Point Fwd; Step Bwd, Point Bwd; Fwd Two-Step; Fwd Two-Step;
Step fwd in LOD on L ft, point R ft fwd; step bwd in RLOD on R ft, point L ft bwd (these 2 meas may be done as a Charleston step); in OPEN pos start L and do 2 fwd two-steps down LOD.

21-24 Repeat action of Meas. 17-20 ending in OPEN pos facing LOD.

25-28 Step, Kick; (Turn In) Step, Kick; (Face) Swd Two-Step; Swd Two-Step;
Step fwd in LOD on L ft, kick R ft fwd; swing R ft bwd at same time turning in twd partner ½ R and changing hands to face RLOD in LEFT OPEN pos step fwd in RLOD on R ft, kick L ft fwd; swing L ft bwd turning in ¼ L to face partner and joining both hands (M's back twd COH) do one two-step swd L in LOD; repeat swd R in RLOD releasing hands and placing them on own knees.

29-32 Bend, Chug; Bend, Chug; Walk, 2; 3, 4 (to Semi-Closed);
Keeping knees together bend and turn them slightly to the L, straighten knees and chug bwd away from partner on both feet (M twd COH and W twd wall); repeat turning knees to R, chug bwd again; walk diag fwd twd partner and LOD in 4 steps L, R; L, R to end in SEMI-CLOSED pos.
PERFORM ENTIRE DANCE A TOTAL OF THREE TIMES.

Ending: Point Fwd, Point Bwd; Fwd Two-Step; Point Fwd, Point Bwd; Face, Chug;
Repeat action of Meas. 1-3 of dance: turn

to face partner placing weight on both feet, chug bwd away from partner (M twd COH).

BOOTS' MISTAKE

By Bob Hayden, Lake Jackson, Texas

Four ladies chain three-quarters round
Turn her now and settle down
One and two will swing and sway
Three and four do a half sashay
Heads pass thru and go around one
Line up four, let's have some fun
Forward eight and back you sail
Now bend the line and cross trail
There's the corner, left allemande

HOW COME STAR THRU

By Fred Christopher, St. Petersburg, Florida

One and three star thru, right and left thru
Turn your girl and pass thru
Left square thru on the side of the world
With the girl on your right do a Frontier whirl
Then eight chain thru across the world
(fill in patter)
Meet that two and star thru, pass thru
Right and left thru the next old two
Turn your girl and double star thru
Bend the line, go forward eight and back in time
Opposite right, box the gnat and star thru
Right and left thru and turn your Sue
Turn your girl, don't just stand
Your facing corners, left allemande

APOGEE

By Frankie Frankeberger, Torrance, California

No. 1
Two and four a right and left thru
One and three a half sashay
Couple number one go across the floor
Split those two and line up four
Forward four and back you reel
Walk down the middle then wheel and deal
Promenade across the night
First couple left, next couple right
Around one stand between the sides
Forward eight and back in time
Pass thru, bend the line
Forward eight and back with you
Center four left square thru, four hands
The other four star thru, left allemande

No. 2
Side ladies chain across the way
One and three a half sashay
Couple number one go across the floor
Split those two and line up four
Forward four and back you reel
Walk down the middle and wheel and deal
Promenade across the night
First couple left, the next one right
Wheel in behind the sides
Go forward and back then double pass thru
Lead couple California twirl
Split the inside two
Go round one to a line of four
Go forward out and back with you
Wheel and deal then the inside two
Pass thru, go right and left grand

STUFF

By Powell Leatherwood, South Gate, California

Four ladies chain across the town
Chain 'em back three-quarters round
Chain straight across once more
Heads to the right and circle four
Head men break and line up four
Forward up and back in time
Pass thru and bend the line
Forward up and back with you
Forward again and star thru
Dive thru, right and left thru
Full turn around to the outside two
Square thru five hands round
Count to four and then one more
There's your corner, left allemande

SQUARE ABOUT

By Izzy Westen, Los Angeles, California

Head two ladies chain to the right
Turn 'em boys don't take all night
All four ladies chain across
Turn 'em boys, don't get lost
First and third lead to the right
Circle half then dive thru
Square thru three-quarters round, right, left, right
Left square thru with the outside two
Four hands around that's what you do
Bend the line and pass thru
U turn back, just the ends box the gnat
Join your hands and circle left
Side two gents and the corner girl
Up to the middle and box the gnat
Face the outside two, do a right and left thru
Then box the gnat across from you
And square thru four hands round in the middle of the set
U turn back, left allemande

CONTRA CORNER

ASTON POLKA

By John Findlay, Toronto, Ontario

1, 3, 5, etc. active — crossed over
(On the intro)
Take the left hand lady for the heel and toe
Heel, toe, out you go
Heel, toe, in
Heel, toe, out you go
Ladies in, all take a walk*
— — — — Turn, come back — —
To the same girl, turn by the left
All the way round, two ladies chain
— — — — Turn and chain them back again
— — — — Turn the ladies to a left hand star
— — — — Right hand star back again
— — — — Take a new girl for the pokey-o

*Four single lines, facing in alternate directions. The timing of this section may be adjusted to suit the pleasure of the dancers. With experienced dancers who prefer to dance the precise time on the ladies chain a four count walk is suggested, with a turn — and a Cha Cha Cha!

Suggested record: Sets in Order F121, Sweet Georgia Brown

BREAK

By Harlan McKechnie, Shelby, Montana

Heads move forward and back you go
Opposite gal do sa do
All the way round to an ocean wave
Balance forward and balance back
Balance forward and stand pat
Sides move up and back with you
Star thru straight ahead please
Box the flea, change girls
Box the gnat and look left
Allemande left

DON'T FORGET TO COUNT

EIGHT CHAIN WHAT

By Ralph Kinnane, Birmingham, Alabama

One and three go right and left thru
Same two ladies chain
Turn 'em around and star thru
Then pass thru and right and left thru
Turn this girl and eight chain four
(Count four hands)
Then a right and left thru
Circle four on the side of the town
Don't stop, go full around
Inside two rip and snort
Pull 'em thru, make a line of four
Forward eight and back like that
Opposite right, box the gnat
Look her in the eye then do sa do
Back to back and around you go
Star thru, then a right and left thru
Turn that girl and eight chain six
Count six hands, that's what you do
When you get to six do a right and left thru
Star thru and pass thru
On to the next and star thru
Right and left thru, turn 'em on around
Eight chain four across the town
Do sa do that outside two
Full around then the inside men
Turn alone and pass thru
Left allemande, that's all you do
(Fill in patter on the eight chain four and six to correct timing)

ANOTHER THERE'S YOUR CORNER

By Charlie Turpin, New Orleans, Louisiana

Heads go forward and back you do
Go forward again and pass thru
Separate, round one
Into the middle square thru three hands round
There's your corner, swat the flea
Change hands and box the gnat
Right and left thru the other way back
Turn your Sue and dive thru
Square thru three hands around
There's your corner, swat the flea
Change hands and box the gnat
Right and left thru the other way back
Turn your Sue and dive thru
Square thru three hands around
There's your corner, left allemande

SCRAMBLE THRU

By Dusty Rhodes, Biloxi, Mississippi

One and two right and left thru
Three and four right and left thru
One and three right and left thru
Two and four right and left thru
One and three star thru
Pass thru, left allemande

MIXED SIX

By Bob Kent, Warwick, Rhode Island

Couples two and three a right and left thru
Turn those girls and don't be blue
Couple one lead right, new number three lead left
Circle up six and do your best
Number one man break and make a line
Go forward six and back in time
Bend that line
The lonesome couple across the floor
Separate go round one and line up four
Those who can right and left thru
The other four box the gnat
Same four right and left thru the other way back
The same two ladies chain you do
Forward eight and back with you
Bend the line then left square thru
Four hands around and when you're thru
Allemande left

SINGING CALL *

BY THE SEA

By Glynn Byrnns, Little Rock, Arkansas

Record: Blue Star 1620, Flip instrumental with Glynn Brynns

INTRO, BREAK and ENDING

And you walk around that corner, see saw your taw
Gents star right, turn that opposite by the left across the hall
New corner right, new partner left, go full around
Right hand girl box the gnat, change hands left allemande
A grand right and left till you meet your own
Do sa do full around, you promenade her home
You promenade with me, take a walk back to the sea
And swing by, by the beautiful sea

FIGURE

Head two couples promenade half way around that big old ring
Into the middle right and left thru, you turn that girl and then
Same two pass thru, go round one you do
Into the middle and star thru, cross trail and find that corner
Allemande left with the corner, walk by your own
Swing and whirl with that next, you promenade her home
You promenade with me, take a walk down to the sea
And you swing by, by the beautiful sea

From the EXPERIMENTAL LAB

Here are four examples of Hoop-de-do figures based on the movement described on page 70.

HOOP DE DO EXAMPLES

By Charlie Tilley, Saugus, Massachusetts

First and third star thru
Pass thru, hoop de do
Pass thru, hoop de do
Pass thru, hoop de do
Pass thru, hoop de do
Inside two California twirl, allemande left

One and three right and left thru
Two and four half square thru
Face the outside two and hoop de do
Pass thru, hoop de do
Pass thru, left allemande

By Kenny McNabb, Lakewood, California

Head two ladies chain to the right
New side ladies chain across
One and three out to the right
Circle four to a line
Star thru, hoop de do, substitute
Pass thru, left allemande

Head two ladies chain to the right
New side ladies chain across
One and three out to the right
Circle four to a line
Star thru, hoop de do, spread the line
Ends star thru, left allemande

(For explanation of Substitute see S.I.O. Experimental Lab, May, 1961)
(For explanation of Expand the Line see S.I.O. Experimental Lab, Oct., 1961)

CAMP DIXIE

By Gordon Blaum, Miami, Florida

Number two lady chain to the right
Turn 'em around, don't take all night
Couples three and four right and left thru
Turn on around, don't take all day
Couples at the head do a half sashay
Number one man take your Jane
Go down the middle, split the ring
Go around just one to a line of four
Forward and back you're doing fine
Couple number two do a half sashay
Split the ring while you're that way
Around just one to a line like that
Line at the head go forward and back
Go forward again, now bend the line
And circle four, you're doing fine
Full turn around, don't you blunder
Inside arch and outside under
Right and left thru with those you meet
Then pass thru and split the ring
Go around one to a line like that
Go forward again and box the gnat
Pull 'em back thru, cross trail too
There's the corner, left allemande

LIKE MOVE DAD

By Ed Sanders, San Jose, California

Promenade, don't slow down
One and three wheel around
Star thru, then square thru
Four hands round, keep in time
You're facing out so bend the line
Forward eight and back with you
Star thru, then half square thru
On to the next and star thru
Then square thru three-quarters round
Those in the middle circle up four
One full turn in the middle of the floor
All four couples Frontier whirl
Then square thru across from you
Four hands round still not thru
Bend the line go two by two
Forward eight and back with you
Star thru, then square thru
Three-quarters round and those in the middle
Circle four to the tune of the fiddle
Once around in the middle of the land
Across from you left allemande
Others turn around, go right and left grand

SINGING CALL *

THE HAPPY SONG

By Melton Luttrell, Fort Worth, Texas

Record: Square L 103, Flip instrumental with Melton Luttrell

INTRO, BREAK and ENDING

Four little ladies chain three-quarters round I say
Roll away and do sa do the gent that comes your way
Gents star right three-quarters go, new corners allemande
Go right and left, and then go right and left grand
You've gotta sing, sing, sing The Happy Song
Meet your girl and do sa do and promenade along
Never be discouraged, and nothing can go wrong
If you sing, sing, sing The Happy Song

FIGURE

Sides divide and then star thru
(Alternate line—Side couples separate and swing)
Heads pass thru and circle four
Head gents break and make a line
Forward up and back once more
Pass thru and wheel and deal and double pass thru
Outside couples Frontier whirl and eight chain thru
You've gotta sing, sing, sing, sing The Happy Song
You've gotta sing, sing, sing, sing The Happy Song
Box the gnat and promenade, take her right along
Then you sing, sing, sing The Happy Song
(Additional patter)
Put a smile upon your face and nothing can go wrong
If you sing, sing, sing and swing along

Sequence: Intro, Figure twice for Heads, Break, Figure twice for Sides and Ending

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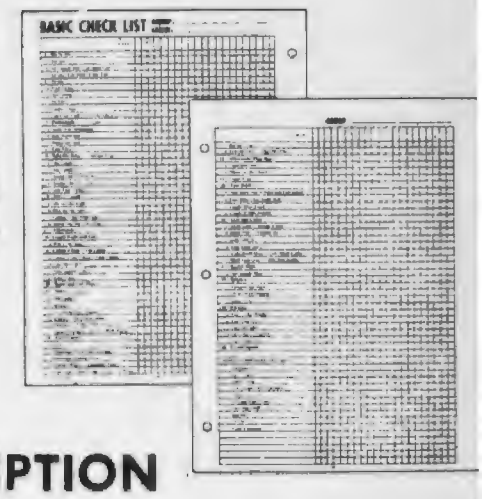
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(Letters, continued from page 9)
their own selfish interests. In my opinion these things are not doing the square dance movement any good.

Frazier L. Brown
Smith Center, Kansas

Dear Editor:

. . . I am now beating the drum gently for recognition of the teens by the adult organizations as "associate" or junior members. Of course, the adult organizations would have more to offer than gain . . . The younger members could, in our case, take advantage of the reduced badge service, receive our publication and enjoy "special callers" on "special occasions." This last their own income could not support. On the other hand, they could then be more effectively encouraged to attend the specific "teen" section of the adult Festivals . . .

Peg & Jack Gilmour
Arlington, Va.

Dear Editor:

Just wanted to tell you how much Helen and I appreciated seeing our "mugs" in Sets in Order. We were thrilled no end. Seems that many years ago when we first started to teach Round Dancing, our one wish was to make the pages of Sets. Well, anyway, we really did appreciate your choosing us — and our thanks . . .

Bob Smithwick
San Diego, Calif.

Dear Editor:

We eagerly look forward to our copy of S.I.O. each month and found it especially helpful during our term on the executive committee (of the Gloucester Skippers). Wish we could have had "His and Hers" copies during that time. Such an idea never occurred to us — and there were so many items that should have been posted on the club bulletin board!

Mary E. Bennett
Rockport, Mass

The "his and hers" subscription idea seems to be catching on. If you'd like an extra copy of Sets in Order coming to you each month, the second subscription mailed to the same address is only $1.70. In this way you can keep one copy intact, tear up the other one, give it away or use it as you see fit.—Editor

Dear Editor:

We're new in square dancing but are already officers of our club so Sets in Order is a "must" for us. We always enjoy the party ideas and

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"do's and don'ts" of square dancing. Our biggest problem is getting beginners. How do we get them to come just once? We can't pick them all up.

Bette and Earl Rahn
Randolph, Wisc.

Dear Editor:

I am a fairly new reader of Sets in Order and I don't know how I got along so long without it. I have been working very hard learning to call and teach square dancing for the past few years in order to make dancing grow in our city. I am very much interested in what other folks are doing in the square dance world. That's why I enjoy reading 'Round the Outside Ring so much . . .

Johnny McBride
Winston-Salem, N.C.

Dear Editor:

. . . We have been great fans (of Sets in Order) for several years now and eagerly look forward to each ediition. We feel your articles on club organization have been a great help to our Country Squares club.

Ray and Kay Collins
Mays Landing, N.J.

Dear Editor:

. . . We never could enjoy our square and round dancing as we do without the help of your magazine . . . We "get around" quite a bit as we belong to 5 square dance clubs and



Here are Otto and Ila Wood and they wrote this caption themselves: "Just to prove that square dancers stay young!"

1 round dance club. Besides, we attend all of the "specials." We also kept track of how many miles we had driven to and from square dances from September, 1960 to September, 1961. It was 9,560 miles . . .

My husband celebrated his 71st birthday last April 10 and was presented with a beautiful cake by square dance friends. Where do you

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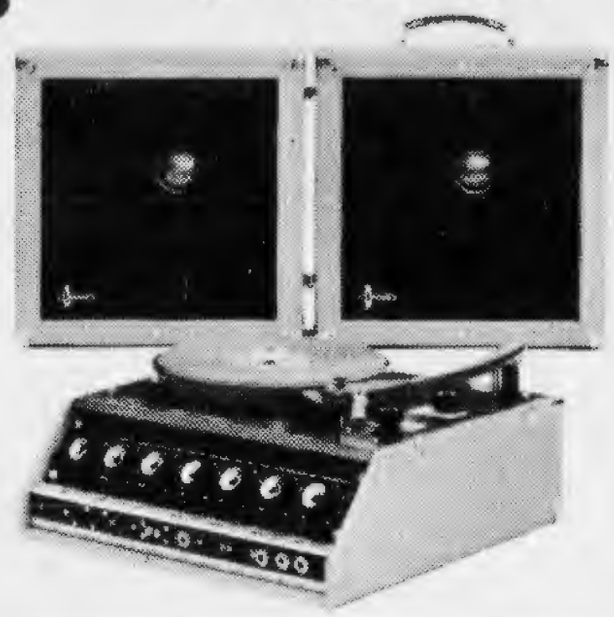
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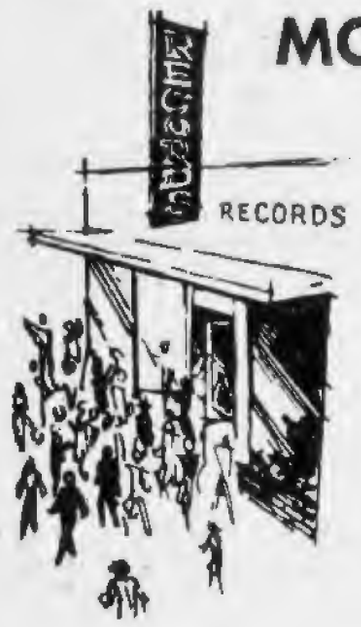
make more friends than in square and round dancing?

We have all of the issues of your magazine since we started taking it in May 1953, and every once in awhile we use back issues to settle problems that come up.

Ila L. Wood
Homer, Mich.

Dear Editor:

Just a few lines while we are still on cloud nine. We graduated our Rome and Oneida classes in a joint graduation last night. Had 68 graduates and about 14 squares. The graduates had caps such as you described in a recent Sets in Order and they were a "hit." We had a real nice dinner, then a dance together with some games and the "capping" of the graduates. All the candidates for diplomas stood and repeated after me the pledge for square dancers which you published in a recent magazine. Everyone had a fine time . . . We awarded one honorary diploma because one new mother came to all lessons except two. We believed the new baby had "been around" long enough for honorary



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membership in the field of square dancing! And just think – 68 more square dancers! . . .

Sets in Order is doing a fine job for us here. Am following your ratings of records; it meets our needs and is being nicely received.

Dick Simmons
Griffis AFB, New York

Dear Editor:

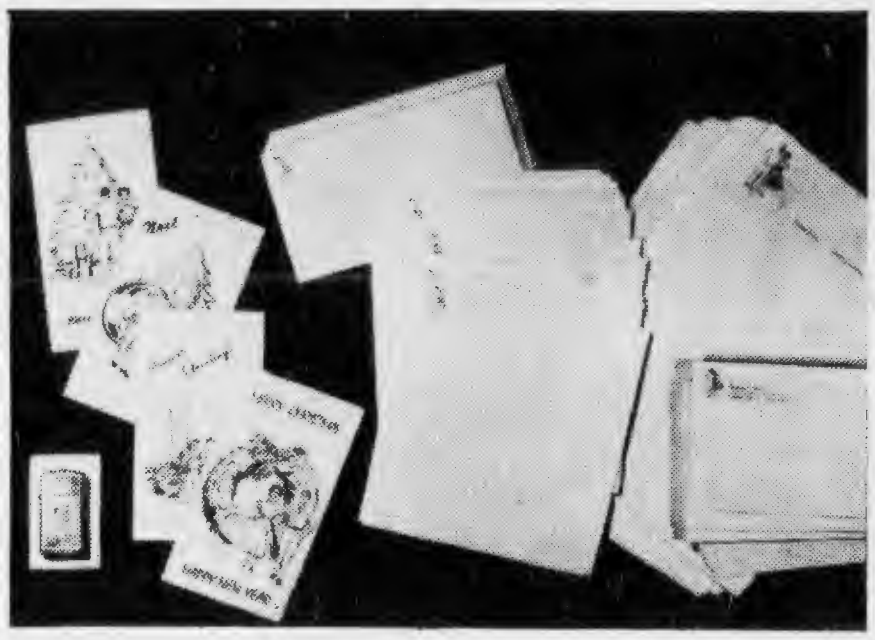
So the Twist is here. And it's infiltrated into square dancing. This is a brief *against* it. It's not so much that the Twist looks horrible on corpulent middle-aged square dancers but that they lose the beat and forget how to do their allemandes – they are so absorbed in Twisting. Anything that invades square dancing to the loss of the rhythm and the beat should be ostracized.

Myra Searles Los Angeles, Calif.

Dear Editor:

. . . The Press Luncheon (at the 11th National Convention in Miami Beach) was certainly a step in the right direction. We attended the luncheon but were unable to get back when the discussion was resumed at a later time. We

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thought it was very worthwhile and hope more will be accomplished this coming year along these lines . . .

Grace Taft Minneapolis, Minn.

Dear Editor:

I am sure Sets in Order along with the hundreds and thousands of square dancers and callers will join with their friends in hoping that the eye disease that has forced Fred Applegate to come to the decision that he must close the pages of the book marked, "Square Dances by Fred Applegate," will not be as serious as it first looked . . .

Anyone who has "squared up" with Marge and Fred will know what a loss their withdrawal is to square dancing. Fred has written some wonderful dances and as a couple they have always seemed to reveal the true spirit of square dancing . . .

I know Fred would appreciate hearing from his square dance friends; the address is 7440 Colony Dr., Space A-41, La Mesa, Calif. . . .

Howard and Gail Wilson
Blythe, Calif.

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Dear Editor:

I wonder if you couldn't get the people who are coming up with the new basics – and I enjoy the new ones – to read this first sentence in your "Experimental Lab"; A basic is a necessary movement with a short, *clear* call.

How many basics have come out with the word, "Dixie?" Certainly that doesn't make for clarity. Why couldn't Dixie Star Thru, for example, be Robin Star Thru or to give a little help to the dancer, Shooo Star Thru. That would remind the first couple to get out of the way of the couple coming up behind.

I notice that many of your letters are from people who like the old style dancing better. I think perhaps this is only because we who like the new style are too busy having fun to get around to write – until now, that is.

Bernice Rilling
Rockford, Ill.

Dear Editor:

Thank you for the beautiful job you did on the "Powder Mill Barn" (S.I.O. June 1962).

Ralph Sweet, Hazardville, Conn.

The Keys To Calling

Written by Don Bell and Bob Dawson

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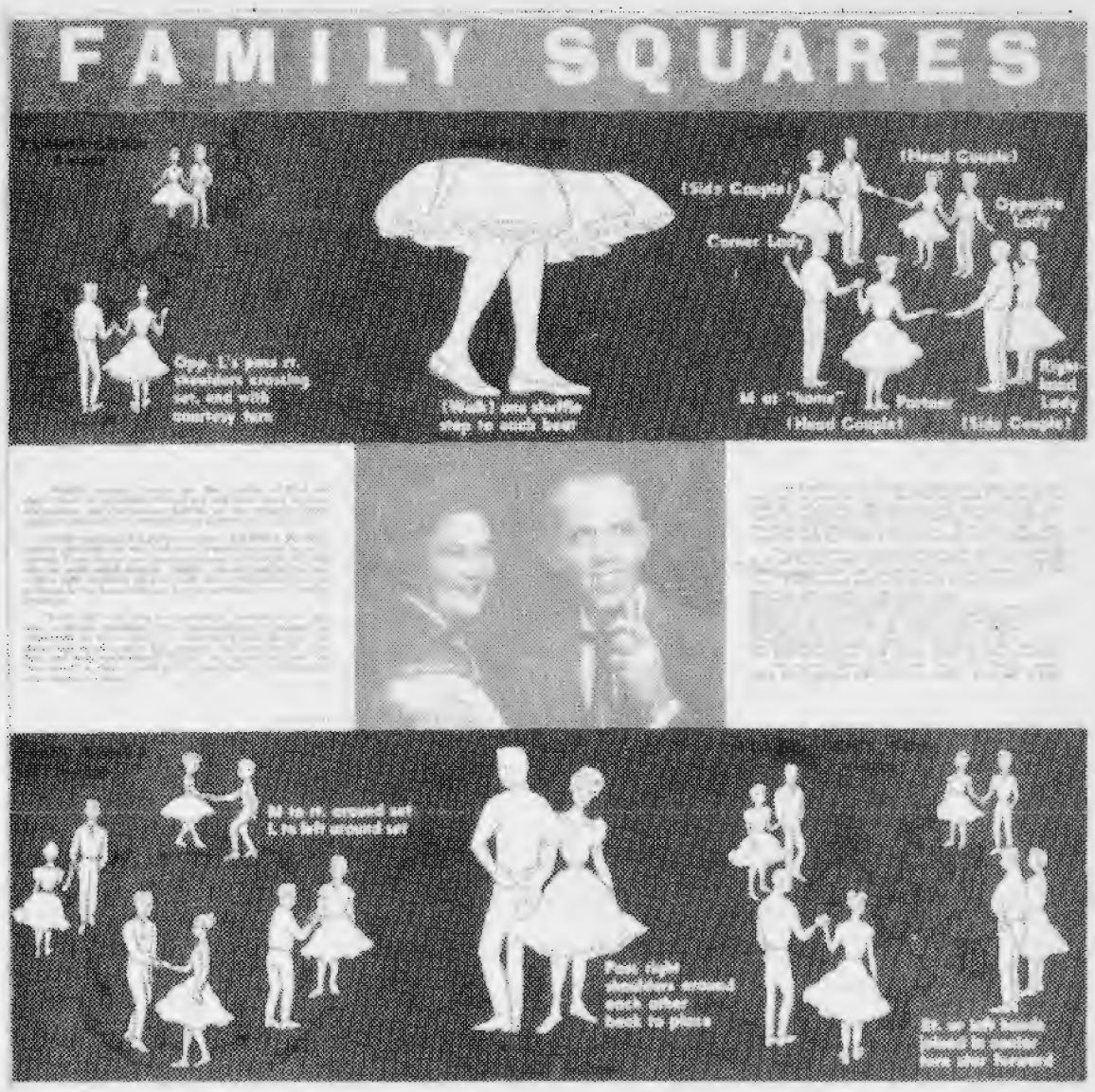
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ST. PAUL CONVENTION NOTES

The Executive Board for the 12th National in St. Paul on June 20-22, 1963, is bearing down on a busy schedule of preparation for that event. Three couples from the Board, as well as about 25 other Minnesota couples, attended the 11th National at Miami Beach and were answering questions and taking registrations.

Any requests, suggestions or questions concerning the 1963 Convention may be addressed to 12th National Square Dance Convention, Box 3330, St. Paul 1, Minnesota. —*Grace Taft*

SAN DIEGO FIESTA

One of the several regularly-scheduled fine annual square dance events in California is San Diego's Fiesta de la Quadrilla. This year will mark the 12th event of this nature. It will be held on November 2-4 at beautiful Balboa Park in San Diego. Pre-registration chairman is Jack Thomas who may be contacted at 6460 Glenroy St., San Diego 20, for any information. The General Committee is headed by the France Doirons; exhibitions are in the charge of the Pete Mighettos and Larry Rongeys.

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Flip Instrumental with Call by Chuck

DON STEWART
#948-A "BY THE SWANEE RIVER"
Flip Instrumental with Call by Don

FENTON "JONESY" JONES
#949-A "SHE'S TEASIN' "
Flip Instrumental with Call by "Jonesy"

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The CALLER OF THE MONTH



Ed Epperson — Batavia, Iowa

ED EPPERSON BEGAN HIS square dance experience on a November night in 1950 in a quite typical way. He had to be badgered into going; once there, he had a ball. After that, Ed's venture into dancing and calling took a different tack than most. He started out in one direction, veered sharply and sailed smoothly in another.

He couldn't resist the music and calls which rang in his ears after a dancing evening, so he began some hit and miss practice and made his "debut" in the spring of 1951. That fall he taught his first beginner class.

About that time he was introduced to fast, "gimmick" calling and tumbled into it headfirst. Soon he was calling faster, more "challenging" patterns than anybody and also wondering why his clubs weren't growing.

An institute week with Ed Gilmore came up and in the first hour, just by listening and dancing, Epperson was convinced of what was wrong. He poured questions at Gilmore to learn more about this smoother, less hectic type of calling. He went home and worked hard. He made his change gradually and his dancers went right along with him, enjoying themselves. This is

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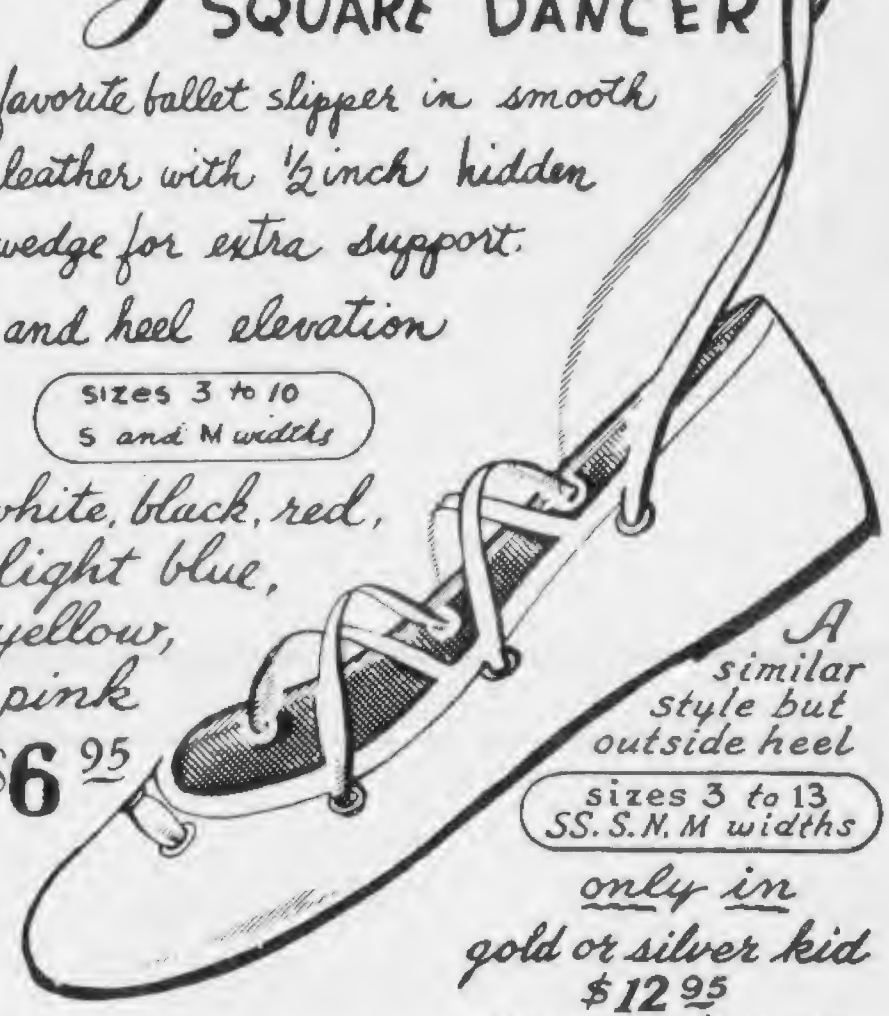
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Ed and his wife, Shirley, live with their 3 children in a new farm-house north of Ottumwa. Daytimes Ed is sales manager for a radio station. He relaxes by playing the guitar.

He is a charter member of the South Eastern Iowa Callers' Assn. and this year's president. He has attended several institutes, has been on the staff of Gilmore's institute at Glenwood Springs for 3 years. In addition to his full schedule of clubs and classes at home, Ed manages to call dances around and about as work permits. He created the Eight Chain Thru figure, a good and reliable standard in almost every caller's book.

In a coming issue we will publish Ed Epperson's revealing and thought-provoking story of the details of his "change-over" in calling technique. You will not want to miss this frank and searching document. Editor.



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A LOOK AT ROUND DANCING

by Grace Wolff
Dayton, Ohio

THE BULK OF OUR RECREATIONAL dancing (Square, Round, Folk and Scottish Country Dancing included) in the Dayton area has been sponsored by its Bureau of Recreation. Since 1950 I have been associated with it in one way or another, employed to teach class or workshops as I am needed.

Round dancing was my first worthwhile hobby and my first genuine opportunity to fulfill a dream I had cherished since high school. I wanted most of all to help people to laugh and have fun together in some unsophisticated and inexpensive manner. It is also the reason that I try very hard to prepare others to help others because only in this way can we reach more dancers – meaning more people.

When I am asked to teach a dance on my travels here and there, I prefer to do a "classic," as the term goes. When we began teaching here, basic steps and simple rounds were taught along with new figures in squares when the clubs were organized. In 1952 and 1953 it was not unusual to have a hundred couples dancing at the square dance and also participating in the rounds.

Then a few dancers became eager and pressured the caller to put on a record "they bought" and you know the story that follows. There was also poor judgment shown in the selection of rounds to be taught at the square dance and too much time was taken. As a result rounds just about disappeared from the square dance programs. Along with this trend and the introduction of so many new figures, the number attending dances also diminished.

We have managed for the past three years to have a program of good rounds placed on the square dance programs and perhaps 50% of the square dancers participate because they are experienced round dancers but this does not satisfy me. I feel the caller should have some responsibility or delegate this responsibility, to give the non-round dancers a chance to try something easily learned. Rounds and squares do belong together.

I have a dream about a club that could be made attractive and worthwhile for dancers who have had basic training but who can only afford two or three nights a month to dance. There are groups of this kind but we certainly need more of them if we are to be adding the new blood and keeping it to nourish a movement that does lose many of its members for reasons other than not being able to keep up with the "high frequency" dancers.

There should be more organized opportunity for people to dance and have fun in a program where a greater number might participate. It would seem to me that when a couple has learned to waltz and two-step, with a knowledge of square dance basics as well, it is about time that couple should be able to find a place to dance and have fun with other people who have about the same dance background as theirs.

From what I am able to gather we have not been able to cater enough to this couple. One night stands for inexperienced dancers are fine and certainly encourage those who enjoy themselves to attend a class. However, they are still confronted upon completion of the classes with a mass of material already more or less "digested and absorbed" by the clubs. People who have completed these classes have been given much material, it is true, but they are still not ready to proceed at the same rate of speed and confidence as the old timers and may gradually slip away. To keep them I think it is imperative to provide a place where they can make a satisfactory transition between class and club.

Leadership and programming must be at fault. We need to decide on a good group of rounds and hold on to them, keep a tight grip on the squares and either avoid the new or explain it thoroughly. The transitional program

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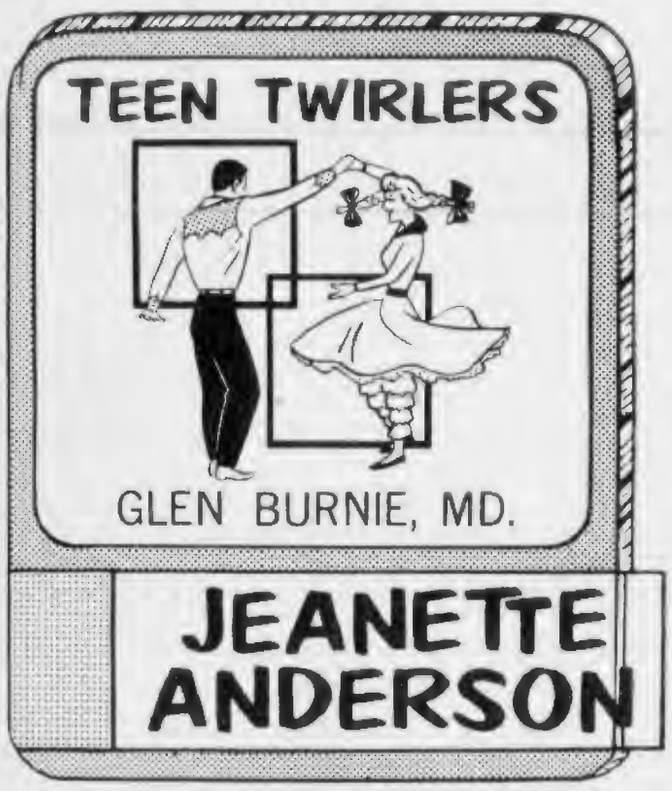
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could include the Virginia Reel or another simple contra, a Paul Jones (these people can waltz), a free schottische or polka or waltz for those so inclined and of course some other circle mixers, old or new.

It would be nice to have a place like this to go so that a new dancer could take the advanced clubs in easier doses and with more experience and preparation behind him. I do not think it fair to hold back the advanced dancers but neither do I think it fair to expect dancers "fresh out of class" to keep up with them. It is still more important to teach *dancing* than to teach *dances!*

A program incorporating the transitional group might call for some sacrifice from leaders in both time and fees until the idea could take hold and the groups be built up but I do believe that if we want our truly wonderful round dance program — and the square dance one, too — to succeed far beyond our present surge we must interest and hold the interest of our priceless and substantial "Ordinary Joes." We must try to make this dream come true.





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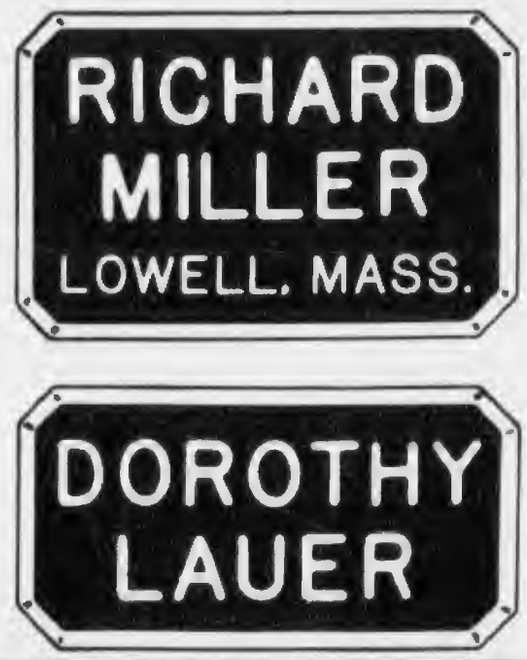
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PAGING THE ROUNDANCERS



Gene and Ima Baylis — Miami, Fla.

GENE BAYLIS regards his introduction to square dancing — and the rounds — as a particularly fortunate one as his first instruction came from Doc and Winnie Alumbaugh as far back as 1946. Continued participation in Doc's classes, as well as membership in several of his clubs, convinced Gene that round dancing was to become an integral part of square dancing. To demonstrate this, and reversing the usual procedure, Gene introduced Ima to square dancing by enrollment in one of Doc's classes soon after their marriage.

After moving to Miami in 1952 the Baylises inaugurated a series of square dance styling classes which included round dancing as an aid to square dance styling and rhythm. From these classes they formed Miami's first square dance club, the Kalico Kickers. Increasing interest in round dancing prompted Gene and Ima to conduct their first round dance classes, resulting in the formation of the Sunshine Steppers Round Dance Club.

The Baylises were instrumental in the founding of the Southeast Florida Square and Round Dancers' Assn., which over the years expanded into the state-wide Florida Federation.

As choreographers they have originated several squares and rounds released by Windsor.

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Gene has served as president of the Florida Callers' Assn., the Southeast Florida Callers' Assn., and the Florida Round Dance Council. In spite of organizational work, calling and teaching, serving on the staff of several institutes each year, the Baylises still conduct a busy architectural practice.

The Baylis' teaching philosophy has remained unchanged since their own introduction to dancing and is based on the belief that *all* beginner classes in square dancing should include basic round dance instruction. —Lou Gottlieb

SEPTEMBER ROUND DANCE CHOICES

Chosen as dances of the month for September were, by the RDTA of S.C., Maple Leaf Rag for square dancers; Mardi Gras for round dancers. The S.C. Callers' Assn. chose Golden Gate Waltz for September-October. The San Diego RDI chose Over the Bridge, Mardi Gras and Remember Today. The Florida Round Dance Council picked Mississippi Shuffle.

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(Reviews, continued from page 6)

thru — star thru — ¾ square thru — allemande — do sa do — promenade.
Comment: Tune has nice rhythm and has a simple melody that's easy to sing. Call is fast moving, close timed and wordy but the meter of words makes it easy to call and routine is fun. Break has one awkward spot where ladies left hand star following a do sa do but dancers seem to adjust to it. Rating ☆☆

GIVE MY REGARDS TO BROADWAY — Blue Star 1623
Key: F **Tempo:** 128 **Range:** High HB Low LC
Caller: Jim Brower
Music: Standard 2/4 — Violin, Guitar, Piano, Bass, Drums, Saxophone, Clarinet
Synopsis: (Break) Allemande — partner swing — promenade — men roll back, promenade corner — heads wheel around — right and left thru — roll away, half sashay — forward up and back — half square thru — partner swing — promenade. (Figure) Heads lead right, circle to line — go forward and back — pass thru — wheel and deal — double pass thru — first left, next right — right and left thru — cross trail — corner swing — promenade.
Comment: A smooth flowing dance and music is well played. Patterns are conventional. Not an exciting dance but a pleasure to do. Voice range is not wide and is very comfortable to call. Rating ☆☆

MARDI GRAS — Top 25044
Key: B flat **Tempo:** 124 **Range:** High HE Low LB
Caller: Bern Aubuchon
Music: Standard 2/4 — Clarinet, Piano, Banjo, Guitar, Bass
Synopsis: (Break) Circle — eight go forward and back — do paso — thar star — slip the clutch, left allemande — grand right and left — promenade — swing. (Figure) Heads lead right, circle to a line — forward and back — pass thru — wheel and deal — two ladies chain — square thru ¾ — allemande — pass by one — swing — promenade — swing.
Comment: The music is well played but tempo is slow and tune has such range that few callers will be able to reach highest notes.

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SQUARE DANCING BABY — Old Timer 8179
Key: A **Tempo:** 132 **Range:** High HA
Caller: Wayne West Low LA
Music: Standard 2/4 — Piano, Clarinet, Guitar, Drums, Bass, Vibes
Synopsis: (Break) Walk around corner — partner left — men star right — partner left — corner right — partner left for thar star — slip clutch — allemande — do sa do — promenade — swing. (Figure) Heads right and left thru — sides half sashay — pass thru — round one to a line — forward eight and back — pass thru — bend the line — star thru — corner swing — allemande — grand right and left — promenade — swing.
Comment: A jazzy tune and a fast moving dance routine. Recorded in a low key that most callers will handle easily. Rating ☆☆

BY THE SEA — Blue Star 1620 *
Key: B flat **Tempo:** 127 **Range:** High HC
Caller: Glynn Byrns Low LB
Music: Standard 2/4 — Saxophone, Clarinet, Guitar, Piano, Drums, Bass
Synopsis: Complete call printed in Workshop.
Comment: Music is well played and, though tempo seems slow, the close timed figures dance just right. Conventional terms and figures arranged in an interesting pattern. Rating ☆☆+

BLACK-EYED SUSAN BROWN — MacGregor 936
Key: C **Tempo:** 123 **Range:** High HC
Caller: Bob Van Antwerp Low LC
Music: Standard 2/4 — Accordion, Banjo, Piano, Drums, Bass, Guitar
Synopsis: (Break) Heads forward and back — do sa do — ocean wave — pass thru — both turn right, round one — Dixie style to ocean wave — cross trail — allemande — weave — promenade. (Figure) Heads go forward and back — half square thru — four couples stand back to back — bend the line — star thru — stand back to back again — bend the line — star thru — right and left thru — dive thru — pass thru — swing — promenade — swing.



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Comment: A real "jivey" tune played with a strong "up beat" rhythm. Dance is done at a rather slow tempo but the swing of the rhythm makes it fun to do. The figure does not flow smoothly. A slight increase of speed may please some. Rating ☆☆

DOWN YONDER IN NEW ORLEANS — Blue Star 1622
Key: B flat **Tempo:** 128 **Range:** High HC Low LB
Caller: Al "Tex" Brownlee
Music: Standard 2/4 — Guitar, Violin, Piano, Saxophone, Drums, Bass
Synopsis: (Figure) Allemande — wagon wheel spin — promenade single file — gents back-track — second time box the gnat — swing — circle — pat your feet, 1, 2, 3, 4, — allemande — partner right — allemande — gents star right — corner roll promenade. (Break) Allemande corner — allemande partner — allemande corner — forward two — left hand swing — four ladies chain — chain back — do paso — thar star — shoot star — corner swing — gents center back to back — girls promenade — all promenade.
Comment: Same tune used for many years as a square dance and called "Down Yonder." Played in an easy voice range, music is good. Gimmick of figure is a "twist" or "pat" step. Routine moves steadily with no stops at home. Rating ☆

HAPPY DAYS ARE HERE AGAIN — MacGregor 937 *
Key: G **Tempo:** 132 **Range:** High HB Low LG
Caller: Fenton Jones
Music: Standard 2/4 — Accordion, Banjo, Piano, Drums, Bass
Synopsis: Complete call printed in Workshop.
Comment: An interesting blend of conventional figures with good music. This pattern makes dancing a pleasure. A four times thru figure and no break. Rating ☆☆+

JUNE NIGHT — Sets in Order 127 *
Key: F **Tempo:** 128 **Range:** High HB Low LG
Caller: Bob Page
Music: Standard 2/4 — Guitar, Accordion, Piano, Drums, Bass
Synopsis: Complete call is printed in Workshop.

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Comment: Intended as a "quiet" dance, the rather subtle music is played in a low key so that it can be sung softly. For those who prefer it more jazzy or slightly higher, increasing the speed does not hurt the dance. Routine is well timed and quite smooth.
Rating SIO

SAN ANTONIO ROSE — Magic 1000
Key: G **Tempo:** 128 **Range:** High HD
Caller: Fred Bouvier Low LG
Music: Western 2/4 — Piano, Guitar, Drums, Steel Guitar, Bass Guitar
Synopsis (Break) Circle — allemande — do sa do — promenade — swing. (Figure) Sashay corner — partner left — ladies chain — heads go forward and back — star thru — do sa do — ocean wave — pass thru — split two — line up four, forward and back — pass thru — centers arch, ends turn in — pass thru — sides dive in — pass thru — allemande — grand right and left — do sa do — corner swing — promenade —swing.
Comment: An outstanding example of creating an interesting figure without resorting to "experimental" figures. The music is simple but well played. The tune has exceptionally wide range and good singers will be able to handle it. Figures are fast moving. Rating ☆☆+

SAN ANTONIO ROSE — Top 25043
Key: G **Tempo:** 128 **Range:** High HD
Caller: Paul Moore Low LA
Music: Western 2/4 — Violin, Guitar, Banjo, Bass, Accordion, Piano
Synopsis: (Break) Allemande — partner right — men star left ¾ — corner right — partner left — ladies chain — chain back — promenade. (Figure 1) Heads promenade half — right and left thru — same two wheel-thru* — right and left thru — dive thru — star thru — left wheel-thru — right and left thru — half sashay — swing facing girl — promenade. (Figure 2) Heads promenade half — right and left thru — turn opposite right — partner left — corner do sa do — see saw partner — corner swing — promenade.
Comment: *Explanation of "Wheel-Thru" comes with record. Music is well played and has good rhythm. This tune has wide range but

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good singers should be able to handle it. Figure 1 uses a new "experimental" figure. Figure 2 is designated as "club level" and is quite easy. Rating ☆☆

SMILE IN YOUR STYLE — MacGregor 933
Key: E flat **Tempo:** 130 **Range:** High HB
Caller: Jerry Helt Low LE
Music: Western 2/4 — Accordion, Banjo, Saxophone, Clarinet, Piano, Drums, Bass
Synopsis: (Break) Allemande left in the Alamo style — right to partner and balance — continue Alamo style until partners meet — do sa do — promenade. (Figure) Heads go forward and back — right and left thru — cross trail — round one — left hand star — turn corner right, twice around — four men star by left — same girl right and left grand — promenade.
Comment: A simple tune, easy to call. Words are well metered. Patterns are not difficult and flow nicely. Rating ☆☆

YOUR LIPS TELL ME NO NO — Bogan 1141
Key: C **Tempo:** 132 **Range:** High HC
Caller: Nathan Hale Low LB
Music: Western 2/4 — Violin, Piano, Guitar, Saxophone, Drums, Bass, Clarinet
Synopsis: (Break) Corner do sa do — partner swing — circle left — allemande — weave — do sa do — allemande — promenade. (Figure 1) Heads ladies chain to the right — new side

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ladies chain across — heads promenade half — half square thru — half square thru again — bend the line — cross trail — corner swing — promenade. (Figure 2) Sides promenade half — in middle do sa do — ocean wave — square thru — split sides round one — cross trail — corner swing — promenade.

Comment: A smooth flowing tune and a dance that moves well and is interesting. Word meter could be improved. Music is quite acceptable. Good singers will be able to put this one over. Rating ☆☆

BLUE EYES — Blue Star 1621
Key: E flat **Tempo:** 131 **Range:** High HC Low LC
Caller: Al "Tex" Brownlee

Music: Western 2/4 — Violins, Guitar, Drums, Piano, Bass, Saxophone, Clarinet

Synopsis: (Break) Circle — allemande — grand right and left — box the gnat — pull by, allemande — Alamo balance — allemande — partner swing — promenade — swing. (Figure) Heads right and left thru — sides cross trail — allemande — swing — gents star left — star thru, Frontier whirl — promenade — heads wheel around — pass thru — bend the line — cross trail — corner swing — allemande — promenade.

Comment: Another dance using conventional patterns to a smooth flowing tune. Dance is close timed. Tune is easy to sing and the words are quite easy to apply. Rating ☆

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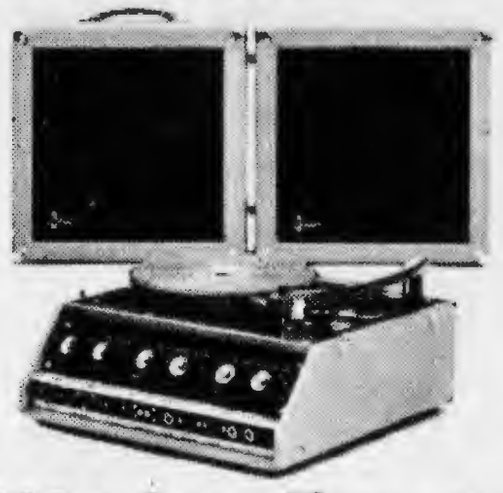
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MINNIE THE MERMAID — Bogan 1142
Key: F **Tempo:** 132 **Range:** High HC Low LC
Caller: Nathan Hale
Music: Western — Piano, Violin, Guitar, Drums, Bass, Saxophone, Clarinet
Synopsis: (Break) Corner do sa do — bow to partner — circle — reverse, single file — girls backtrack — partner box the gnat — girls left hand star — turn partner right — allemande left — promenade. (Figure) Heads pass thru — go round one — in middle do sa do — ocean wave — square thru ¾ — allemande — box the gnat — pull by, corner swing — promenade.
Comment: A well timed, conventional routine that is easy to call and pleasant to dance. It has nothing to distinguish it from many others but good callers can put this one over.
Rating ☆

THE MERMAID — MacGregor 938
Key: F **Tempo:** 130 **Range:** High HC Low LC
Caller: Don Stewart
Music: Western 2/4 — Accordion, Piano, Banjo, Bass
Synopsis: (Break) Ladies promenade — partner swing — heads lead right, circle to a line — do sa do — box the gnat — pass thru — partner left, allemande thar star — slip the clutch, allemande — promenade home — swing. (Figure) Corner do sa do — promenade partner — heads wheel around — box the gnat —



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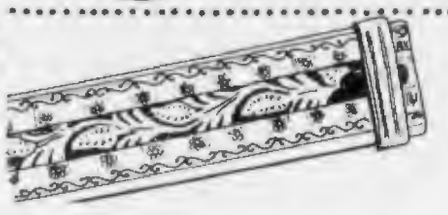


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back out to lines of four — center four star left — pick up same one — inside ladies roll away — heads wheel around — cross trail — corner swing — allemande — promenade — swing.

Comment: Music is good and the patterns are quite interesting. Timing is quite danceable but a little irregular and dancers have to be on their toes. Rating ☆☆

ROUNDS

WIDE EYES — Windsor 4680
Music: (Memo Bernabei) Saxophones, Trumpets, Trombone, Bass, Piano, Drums, Guitar
Choreographers: Julie and Bert Passerello
Comment: Music is well played and the dance is an interesting medium level two-step. The tune is "With My Eyes Wide Open, I'm Dreaming."

OVER THE BRIDGE — Flip side to above
Music: (Pete Lofthouse) Guitar, Trombone, Saxophone, Banjo, Drums, Piano, Bass, Organ
Choreographers: Julie and Bert Passerello
Comment: An easy two-step that is really fun to do. Lots of action, no difficult steps, and no turning two-steps.

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Comment: A rhythm two-step that is not difficult. Dance features interesting changes of position and hand work.

I'LL ALWAYS BE IN LOVE — Flip side to above
Music: (D'Artegan) Trumpets, Saxophones, Trombone, Guitar, Drums, Bass, Clarinet
Choreographers: Cathi and Bill Peterson
Comment: A full band arrangement and an easy waltz routine. This is fine for the first waltz for beginners as it has no turning waltzes and features the same basic step throughout.

CHILI AND CHAPS — Grenn 14043
Music: (Al Russ) Trumpets, Saxophones, Piano, Bass, Drums, Rrythm Makers
Choreographer: Buzz Glass
Comment: A simple "cha cha" rhythm dance routine only 8 measures long. It can be done either as a mixer or as a couple dance.

RHUMBA ROUND — Flip side to above
Music: (Al Russ) Trumpets, Saxophones, Piano, Bass, Drums, Rhythm Makers
Choreographer: Buzz Glass
Comment: A "different" type of circle dance in rhumba rhythm. Can be done as a mixer. Steps are quite easy.

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EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

FIRST IMPRESSIONS ARE strange things! The very term "hoop de doo" caused quite a few experimenters to turn this one down, before giving it a trial with the basement set. However, with a bit of usage the title seems to fit in quite well, and is easily understood in an on-rushing collection of pattern. One of our pet subjects is "what would have happened, if?" In this instance, what would have happened if there never had been a call "dive to the center" or "inside arch, outside under"? We have been so accustomed to this movement that it has become second nature, even though diving under arches is often considered a rather uncomfortable movement. A little experimental job shown here achieves basically the same end result, without the mussed-up hair do.

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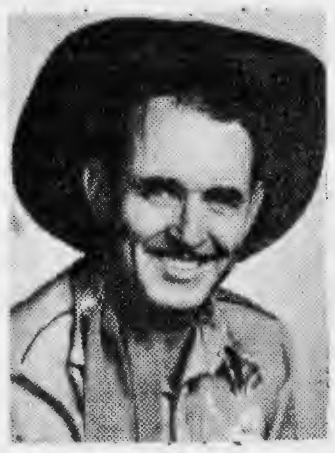
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